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飛翥似怜毛羽貴徘徊

Two details from The Five-Colored Parakeet, a Chinese scroll painting on silk by the Emperor Hui Tsung (1082-1135), accompanied by a poem written by the Emperor. Museum of Fine Arts, Boston. An excerpt of the calligraphy is reproduced at the left.

FALL 1958

XVIII 1

COLLEGE ART JOURNAL

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MAJOR FALL TITLES

NEW YORK



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"Western painting has all too often diminished the potent presence of nature's forms, spiritually realized, by taking them out of their spatial context, in other words out of the mind's environment, restating them with inventive purpose. We need art to guide our journey from partial to full consciousness. I have attained to the conviction that it is my purpose through creative painting to convey to man that he has the ability for instantaneous as well as for his usual evolutionary knowledge of his cosmic significance. I seek for painting that miraculous union where the Seer and Seen are one. The image language of creative art can reveal the illumination within the world-soul—a language free from the barriers of natural tongues."

—MORRIS GRAVES

(opposite) Portrait of Morris Graves by Imogen Cunningham. This photograph was previously published in *Aperture*, quarterly of photography, and is used here through courtesy of the photographer and periodical.

THE BIRD PAINTINGS OF MORRIS GRAVES

George Michael Cohen

Morris Graves is haunted by an inner compulsion to paint birds. But, for Graves, a bird is more than an anatomical entity of feathers and frail bones; indeed his birds are often symbols of an inner life, corresponding in some way to the artist's hidden, reticent and mobile personality.¹

In some of his early paintings the birds seem happy; they reflect an optimistic spirit of existence. An example is *Shore Birds No. 1* (Fig. 1) which depicts a company of little, conceptual creatures busily occupied in mundane bird activities. Here, the bird is revealed as a carefree, socialized entity who finds its greatest pleasure and freedom in the group. Individual identity is lost as Graves portrays group sameness, in a rhythmic, repetitive representation. A somewhat similar though more imaginary grouping appears in Klee's *Landscape With Yellow Birds*. With a playful, childlike fancy, Klee perches the yellow birds on the ground, in weird trees, and upside down on clouds in a mystically romantic, "Night in the Dark Forest" environment. Klee's birds are drawn with a brusque economy of line in a flat schematic hieroglyph, in much the same manner which Graves was to use—a style which captures the instantaneous image of the world of the unconscious. Both artists have searched in nature for signs and symbols of the deep forces of creation. Klee through childlike fantasy searches for the genesis itself: to him, creation and evolution are continuing phenomena in the world. Graves, less recondite, projects a happy, optimistic bird world through the sense of conviviality and security in numbers.

The author, who holds the B.A. and M.A. degrees in the history of art from Harvard University, is currently working toward his Ph.D. at Boston University where he has just been appointed to the faculty as a teacher of American art.

¹ cf. Frederick S. Wight, John I. H. Baur, and Duncan Phillips, *Morris Graves*, Berkeley and Los Angeles, California, 1956, p. 2.

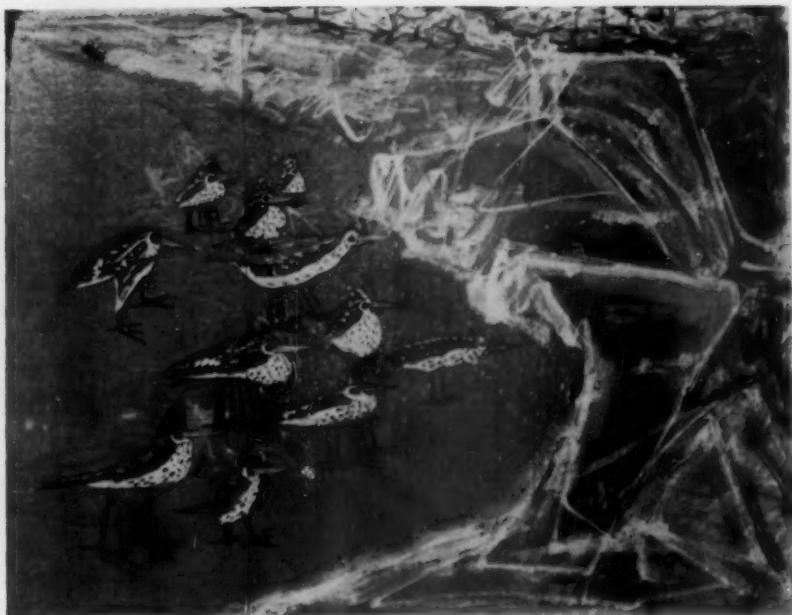


Fig. 1. Graves: *Shore Birds No. 1*, ca. 1940, Private Collection, New York.

Most of Graves' later bird images are related to a quiet, inner, psychological realm, a realm enhanced by growing Oriental influences. Ever since his visit to the Orient, in 1928, Graves has felt a spiritual kinship to the religions of the East. When he returned to America, a year later, he brought back a set of values quite opposed to his family's traditional Christian mores. "My family was religious," he wrote, "we were members of a church barren of beauty, and I could not sustain an interest in their affiliation. Taoism, Buddhism, East Indian religious systems, all seemed to me immeasurably superior—lifting me beyond my family's spiritual rewards."² It was at this time that Zen Buddhism became his greatest spiritual resource, providing his growing sense of mysticism with justification, order and a name.

The Zen religion which "stresses the meditative, stills the surface of the mind, and lets the inner surface bloom" is based on a mental attitude—a psychic and spiritual science. It is a one-pointed state of mind, an economy of force. In Zen, one must see life for oneself—the first-hand experience is the most important factor. It is a joining of the self and life, a monolithic unity of man and the universe—as a rhythm of the mind with the changing forms—as a

² *Ibid.*, p. 19.

state of One-ness in which all distinctions of I and not-I, knower and known, seer and seen, are set aside. The purpose of Zen is to pass beyond the intellect and strive to know the self in relation to the universe. Knowledge or intuitive awareness comes only when the perceiver and perceived are merged into One. To liberate the Self from an inner bondage is the goal of Zen. This is to be achieved through a *mondo* (a rapid question), a *koan* (a word, phrase, or parable insoluble by the intellect),³ or *yogi* trance in which the practitioner displays a dualistic nature—a dynamic and fiery interior coupled with a calm exterior filled with immobile equanimity and boundless compassion. In this respect, Zen, with its emphasis on the individual's working out his relationship to himself and to the world, by meditation and disciplined actions, is similar to certain systems in the West. In the teachings of St. Francis, for instance, the slightest facet of nature is a revelation of the divine. When self liberation is attained, one reaches the state of *Satori*, or Enlightenment. Zen, as it breaks into the closed doors of the mind, reveals the hidden, inner life within man.⁴

Just as the Zen practitioner seeks to attain *Satori* or a Unification with the Perfect Void, so Graves seeks to become One with the Infinite through his private, aloof bird forms. Graves considers Zen as a point of departure in search of his own artistic imagery through a changing language of symbols. As he states: "a language with which to remark upon the qualities of our mysterious capacities which direct us toward ultimate reality [Satori]." Paradoxically, it may be said that Zen ideals have brought to the Morris Graves of today, a greater awareness of Christianity. "Now that that [Zen] has simmered for years I am growing in my awareness of Christianity as a religious system, a superb insight into human nature."⁵

These influences from the East were supplemented by a second, not-unrelated, determining force. This was the influence of Mark Tobey. Tobey had been studying with the Chinese painter, Teng Kwei, in Shanghai. "I have just had my first lesson in Chinese brush from my friend and artist Teng Kwei. The tree is no more solid in the earth, breaking into lesser solids bathes in chiaroscuro. There is pressure and release. Each movement, like tracks in the snow, is recorded and often loved for itself. The Great Dragon is breathing sky, thunder and shadow; wisdom and spirit vitalized." In 1934, he had evolved his system of white-writing, which he has explained as: "White lines in movement symbolize light as a unifying idea which flows through the compartmental units of life bringing a dynamic to men's minds, ever ex-

³ "We [Graves and a companion] were attracted by Zen wit, the insight through paradoxes, the jest and humor in the riddle of creation." *Ibid.*, p. 20.

⁴ For accounts of Zen Buddhism see: A. Watts, *Spirit of Zen*, London, 1948, pp. 104-130. C. Humphreys, *Buddhism*, Middlesex, 1951, pp. 179-189. L. Sickman, and A. Soper, *Art and Architecture of China*, Middlesex, 1956, pp. 138-145.

⁵ Wight, Baur, and Phillips, *op cit.*, p. 19.



Fig. 2. Graves: *Blind Bird*, 1940, Museum of Modern Art, New York.

panding their energies toward a larger relativity. . . . Multiple space bounded by involved white lines symbolizes higher states of consciousness."⁶

In 1939, while in Seattle, Graves began to assimilate Tobey's white calligraphy. The similarity can be seen in certain of Graves' muted backgrounds which reveal forms trapped in webs of light. Tobey's artistic philosophy in presenting these oriental fragments as characters which twist and turn, drifting

⁶ Both statements are quoted in Frederick S. Wight, *John Marin, Mark Tobey, Morris Graves*, Contemporary Arts Museum, Houston, Texas, 1956.



Fig. 3. Graves: *Bird in the Moonlight*, Collection of Nancy Wilson Ross.

into Western zones, forever speaking of the unity of man's spirit,⁷ appealed to Graves and soon became a permanent part of his artistic vocabulary.

However, Graves never actually copied Tobey's white-writing. Rather he has used it as a point of departure toward a different end. While Tobey deals with a man-made, man-inhabited world encased in white-writing, Graves, although not really a naturalist, lives in nature—in an inner solitude which solitude itself evolves. White-writing for Graves has become a means of capturing the evanescent experience. "I paint to rest from the phenomena of the external world—to pronounce it—and to make notations of its essence with which to verify the inner eye." In *Shore Birds, No. 1*, one sees on the right side Graves' version of white-writing used with playful, space-filling intent. It is only in Graves' more pessimistic themes of loneliness, solitude, and death that white-writing assumes a psychological and spiritual role in revealing man's psyche as if caught in a calligraphic web.

Chinese and Japanese compositional arrangements are sometimes adopted in Graves' themes. Isolated birds placed against empty backgrounds recall the monochrome ink paintings of Ch'an or Zen. Blank vistas allow the mind to

⁷ Cf. "Tobey's Story" in *Mark Tobey, Retrospective Exhibition*, Whitney Museum, New York, 1951.



Fig. 4. Graves: *Moon Mad Crow in the Surf*, 1943, Collection of Mr. and Mrs. Milton Lowenthal, New York.

wander and lose itself in these mystical voids. Occasionally, to heighten the drama of solitude or doom, Graves will resort to the Zen method of painting only in one corner: a form occupies a single section of the canvas, or paper, while the rest of the composition is left vacant, inviting contemplation of the Infinite as in a yogi trance.

Graves also emulates the art of the East through his use of Oriental media and techniques, as in his sumi ink calligraphy and washes on thin, wrinkled rice paper. Often his images are portrayed by means of spontaneous, summary brush strokes, similar to Zen ink monochromes, although Graves also uses the conventional, Western style of oil painting on canvas.

Blind Bird, No. 1 (Fig. 2) is an example of Graves' birds of solitude. The artist has conceived of a pitiful, black entity placed against a cool, gray-green background. Its body, reminiscent of the artist's chalice forms, is marked by large, vacant, blue-black eyes. Only its beak and legs bear a realistic reference to bird anatomy. The legs are wrapped in a network of transparent, white-writing. "The blind darkness written on our mind and heart can be so dark that the very ground is luminous in comparison." For Graves this tragic image is a symbol of man's inner loneliness and reticence. It may be

compared to the "eternal loneliness" which lies at the heart of Zen—the sense of the Absolute imminent in every man's heart.

Bird in the Moonlight (Fig. 3), shows us another solitary bird form enveloped in a mist of white-writing rather like Tobey's. A tiny, pictographic, image is seen, with raised head and open beak, gazing, forlornly, through hollow, ghostly eyes. The bird appears to screech in vain for help and spiritual response. Again it is a symbol of human striving—an image which attempts, perhaps vainly, to unite the inner and outer eye of the beholder in the quest for Enlightenment and Release.

A more profound bird theme, solitary in character and Oriental in concept, is *Moon Mad Crow in the Surf* (Fig. 4). With bold sweeping brush strokes, the artist portrays at the lower right, in a Zen one-corner manner, a crouched, demon-like crow staring at the moon. This work merits comparison with such Eastern, ink monochrome paintings as Mu-Ch'i's celebrated *Sparrows on a Withered Tree* (Fig. 5), or Sesshū's *Bird on a Branch*. There is a similarity both in composition and spirit. The crow's deep, radiant, inner intensity and its static, monumental form might suggest the Zen dualism of a calm exterior and a fiery interior. (See also the Chinese painting on Cover.)

The *Little-Known Bird of the Inner Eye* (Fig. 6) is an image of the retina, a place where the seen bird actually is envisioned and scanned. The bird, enclosed in an airless, blood-red interior is surrounded by an interwoven network of abstract, white-writing. This little, four-legged creature, which looks as if it had suddenly moved and stopped, might be said to symbolize man as an isolated being whose only release can come from within. The *Little-Known Bird of the Inner Eye* becomes a Vehicle or Way to guide our journey from a partial to a full consciousness. Graves' artistic intent in paintings of this kind has been compared to the artistic ideas of Coomaraswamy as they were stated in one of the Indian scholar's finest essays: "The vocabulary of art, sensible in itself, is necessarily built up from the elements of sensible experience, the source of all rational knowledge; but what is constructed is not intended to resemble any natural species, and cannot be judged by verisimilitude or by the ears' and eyes' sensation alone; it is intended to convey an intelligible meaning, and beyond that to point the way to the realization in consciousness of a condition of being transcending even the images of thought, and only self-identification with the content of the work, achieved by the spectator's own effort, can be regarded as perfect experience without distinction of 'religious' and 'esthetic' logic and feeling."⁸

Graves seems obsessed with the delineation of dying and dead birds. These are morbid subjects revealing the strain, torment, and unrest of an artist haunted by ideas of suffering, destruction, deterioration and doom. The series of drawings of *Dying Pigeons*, done in New York City in 1939, was executed with the deft probity of a skilled draughtsman. One senses the thin line be-

⁸ Quoted in *Morris Graves*, Willard Gallery, New York, 1947.

Fig. 5. Mu-Ch'i: Sparrows on a Withered Tree, ink on paper, Sung Dynasty, Nezu Museum, Tokyo. Photo courtesy of the Institute of Art Research, Tokyo.



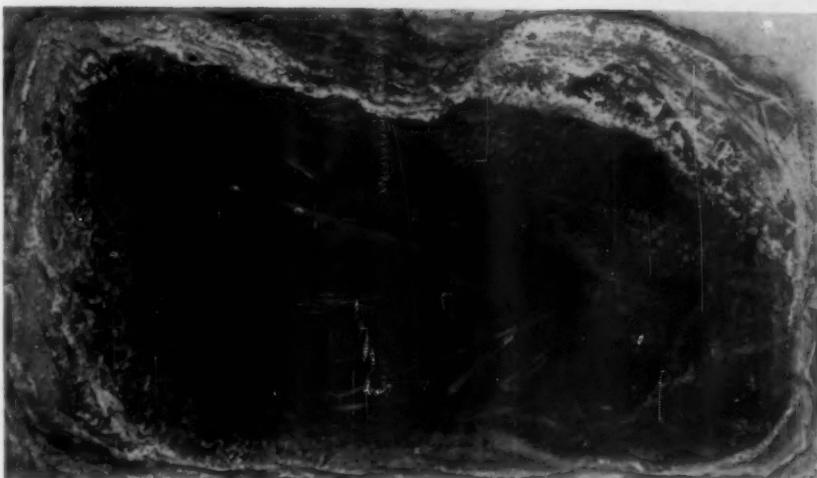


Fig. 6. Graves: Little Known Bird of the Inner Eye, 1941, Museum of Modern Art, New York.



Fig. 7. Albert Pinkham Ryder: Dead Canary, Phillips Collection, Washington, D.C.

tween life and death for these ill fated birds. In their tragic mood they recall certain bird themes of Albert Ryder and Marsden Hartley.

Ryder's *Dead Canary* (Fig. 7), is a tragically-beautiful creature endowed with a radiant, Rembrandtesque luminosity. And in content it is a symbol of the mystery and witchery of enchanted solitude. A macabre design, it reveals the artist's loneliness, his sense of tragedy and habit of inward-turning to a world of dream, reverie, and the supernatural.

Marsden Hartley, in his painting, *Black Duck* (Fig. 8), and in his poem *This Portrait of a Sea Dove, Dead*, evokes a similar theme of tragedy.

*This Portrait of
A Sea Dove, Dead*

"*Sea dove in a shroud
of sand, all shiny with
thick dips of sun—
sea dove in a shroud
of sand, and the last word
spoken—alone."*"

"*I did not carry messages
for love or war to end their ways,
I only bore flicked wave caresses
and took them to a timely place.
I gave them to my brood to drink—
a draft of silence on the brink
of death I gave, telling them also
to be brave,
have grace
to face
the loneliness of their days;
I closed my eyes on a kiss
of sun—
and this
I give to everyone.*"⁹

⁹ *Selected Poems. Marsden Hartley*, Edited and Introduced by Henry W. Wells, New York, 1945, pp. 34-5.



Fig. 8. Marsden Hartley: Black Duck,
Museum of Fine Arts, Boston.



Fig. 9. Graves: *Wounded Gull*, 1943, Phillips Collection, Washington, D.C.

As Hartley felt the impending doom for sea birds who could not outwing the tempests on the Maine coast, so Graves senses an inner-directed, sentimental sympathy for the city-dwelling pigeon—plagued by a mechanistic, urban society where death may strike at a moment's notice. In this sense, Morris Graves continues the Ryder-Hartley tradition of mystical transcendentalism.

In a later and more dramatic theme, *Wounded Gull* (Fig. 9), Graves created the image of a dying bird arranged in a conceptual format with broad vigorous brush strokes across thin rice paper. The ink painting, *Wild Goose*, by the thirteenth-century Chinese painter, Mu-Ch'i, as Benjamin Rowland has suggested¹⁰ may serve as an Oriental prototype. It is indeed similar to Mu-Ch'i's spontaneous, monochromatic brush strokes which are used here to suggest the gull's broken frame, white feather plumage and also the quality of tortured movement as the bird sinks into primordial blackness.

In another reference to Zen theories, Graves tells us that the dying image will soon be one with the vast, infinite forms of the ocean and sky around it.¹¹

¹⁰ *Art in East and West*, p. 127.

¹¹ *Art Quarterly*, vol. 7, no. 4, p. 254.

An interesting comparison may be made with an Audubon watercolor such as the *Great Black-Backed Gull* (Fig. 10). In the most exact, scientific terms Audubon recorded the external textural appearance of his bird. Only in the crumpled left wing and dramatically-raised head with open beak does the artist suggest the gull's torment and plight. In contrast, Graves represents the gull as a skeletal, expressionistic symbol suggesting the torture, suffering, chaos and unrest existing in the hidden psyche of man's mind.

By contrast, we see in Albrecht Dürer's drawing, *Blue Bird* (Fig. 11), a concern for a precise, exterior rendering of feather textures and bird anatomy. We are made aware of suffering and death by the bird's half-opened beak, its slanted, closed eyes, its limp wings, and its outstretched legs stiffened by rigor mortis. Yet, in this factual *nature morte*, Dürer failed to reveal—and was undoubtedly not interested in—the symbol and spiritual content—an Oriental, and particularly a Zen trait that Graves has consciously assimilated.

In recent years two other bird themes have appeared in Graves' work: one pertaining to the owl, the other a development of the birds represented in Chinese ritual bronzes.

The owl has had a long heritage of symbolizing and personifying evil, both in Eastern and in Western art. For example, the Chinese, except for the early use of marble and bronze figurine owls as watchers in the tomb (Shang and Chou periods), rarely have portrayed the owl in their art or literature. To them, this creature is an evil manifestation and a subject of superstition. One belief was that the young of the owl devour their parents. In Oriental art the owl has lost its place in bird priority to such birds as the Manchurian crane, the swallow, or the magpie—each a symbol of good omens. Similarly, the Mandarin teal personifies conjugal felicity; the egret represents beauty and grace. In Western art, the owl, appearing at night has symbolized licentious deeds or other evils, as for example in Jerome Bosch's drawings, *The Owl's Nest* and *The Field has Eyes; the Wood Ears*. In Bosch we see a survival of medieval superstitions in which the owl appears as a symbol of man's sins of vanity, foolishness, and eroticism.

Turning to Graves, one finds a different approach to owl representation. In the *Owl of the Inner Eye* (Fig. 12), he attempts to delve into hidden caverns of the psyche, recording a thought image as it may be seen in the mind's eye. This inner owl, or spirit of man, glares out from its white-writing environment. Vainly, it attempts, through its outer calm and inner intensity, to unite itself with the Void and attain *Satori*.

A more direct owl theme is *Guardian* (Fig. 13), a large statuesque owl with antlers. This strange bird-beast peers intensely from fierce black eyes that see only in the dark. For Graves, this imaginative figure may assume the role of the keeper or custodian of man's psyche—much as Chinese bird tomb figurines stood guard over the deceased (Fig. 14). In *Guardian*, the bird's body is formed with short, sketchy brush strokes culminating in the detailed render-

Fig. 10. John J. Audubon: Great Black-Backed Gull, water color, New York Historical Society, New York.



Fig. 11. Albrecht Dürer: Blue Bird, drawing, The Albertina, Vienna.





Fig. 12. Graves: *Owl of the Inner Eye*, 1941, Museum of Modern Art, New York.

ing of the white ghostlike head. Again, both spiritual intent and artistic technique stem from the Orient.

Graves' paintings of birds (and serpents) from ritual bronzes were first conceived in 1947. The artist was then at the Honolulu Academy of Art, where he became much interested in their collection of bronzes from the Shang and Chou Dynasties. He was fascinated by these rugged, totemic vessels, inscribed with symbolic, pictographic emblems of conceptual animal parts and geometric, magical, spiral-hook patterns symbolizing thunder and rain. In depicting these subjects in his painting, Graves found new points of departure for affirming his inner artistic psychology.

The painting, *Individual State of the World* (Fig. 15) is a theme derived from an early Chou "Ting" vessel. Graves relates:

"This vessel is, in part, the symbolizing of the bulked up experience (psychic experience) of the human race, which now seemingly is in a state of disruption, overthrow, disintegration—with 'antique' (that is popularly accepted as 'out of contact with or of bygone ages') now convulsively re-animated and with a conspicuous atmosphere of the actuality of a final disaster impending—yet the deeper inner waters are unaffected, they retain unruffled equilibrium and the multi-symbol minnow, in this case, is so put to his wits that he has come to the surface and is aghast at the state of affairs! Vessel of crisis—when crisis occurs the minnow voluntarily comes into view—to renew faith and give direction. It is then that one can catch him too—or at least through their direct perceptive memorize his characteristics to enlighten the mind—to learn that he is within our self."



Fig. 13. Graves: *Guardian*, University of Illinois.

Our own consciousness is the universe (and today we live in *Crisis*).¹²

To Graves, the minnow becomes another psychic vehicle or way for man to attain a spiritual release, or Zen *Satori*.

In the tempera *Ritual Vessel-Mirror*, 1947, Graves animates the ceremonial vessel, endowing it with a bird head and a quasi-animal body. The bird-bronze image, symbolizing man's inner psyche, turns its head for direction and renewed faith upon the minnow. The minnow, in turn, represents the creative within man. "One-half of the vessel's nature is in slumber—one-half roused and witnessing its own incomprehensible, inner minnow-magic."¹³

¹² Morris Graves, Willard Gallery, New York, 1947.

¹³ *Ibid.*



Fig. 14. Covered Tsun in Shape of Owl, bronze, Chou Dynasty, Victoria and Albert Museum, London.

Of another bird-bronze painting *Disintegrated and Reanimated*, 1947, Graves says,

"Urgency reenlivens, reanimates the head and it turns in contemplation of its disintegrating body (the body of the human race) and meditates upon its vital origin, its once spiritually illuminated past."

"It should be the first of a series which would show the vessel reviving by degrees to become fully re-conceived and terminate in its original final splendor—ritualistic incandescence (will it revive?) or will it hang on in our minds as a museum symbol—fragment of an 'historic culture'?"¹⁴

In expression most direct and in terms mysteriously romantic, Graves seeks to penetrate the unfathomable, hidden areas of man's mind to reveal the psyche—the curious, inner mind's eye which directs man's thoughts and formulates the personality. And as a vehicle of expression he has developed a personal, sensitive, and often profound style based to a considerable extent upon bird symbolism. In various examples of these symbolic birds, we have seen Graves portray the psyche as an imaginary, mystical creature of the inner eye. Although their functions are not always clearly known, the bird is

¹⁴ *Ibid.*



Fig. 15. Graves: *The Individual State of the World*, 1947, Museum of Modern Art, New York.

Graves' picturization of the shape and Way the psyche must take if Enlightenment is to be reached.

Although many artists in the past have portrayed birds, and some, particularly certain oriental masters, have achieved their own bird symbolism, it is in the work of Morris Graves that the beholder is drawn so close to these transitory, intangible bird "messengers" that he can identify certain aspects of his own spirit in them. And some observers will perhaps find in them, as Graves seems to do, a spiritual Zen release from their solitary imprisoned environments—in the quest for Enlightenment.

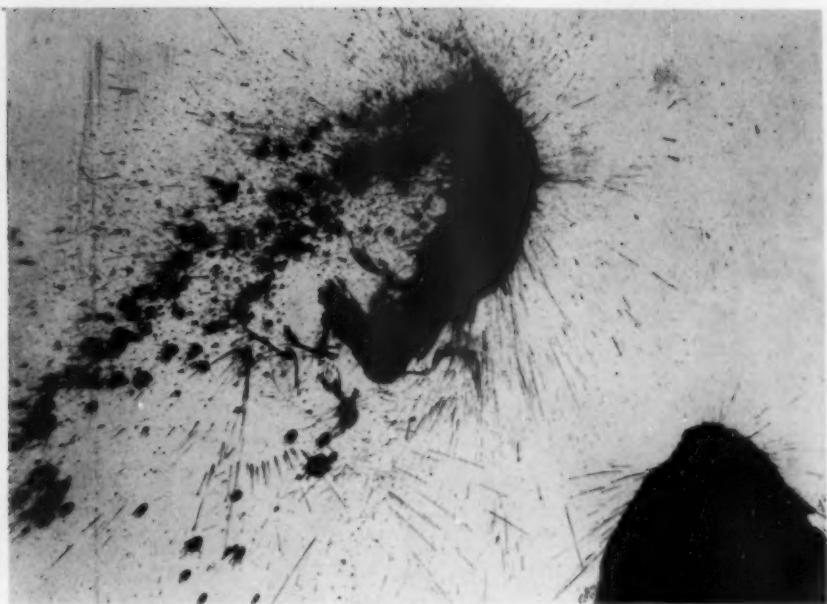


Fig. 1. Mark Tobey: Space Ritual #4, Sumi ink drawing, 1957. Courtesy of the Willard Gallery.

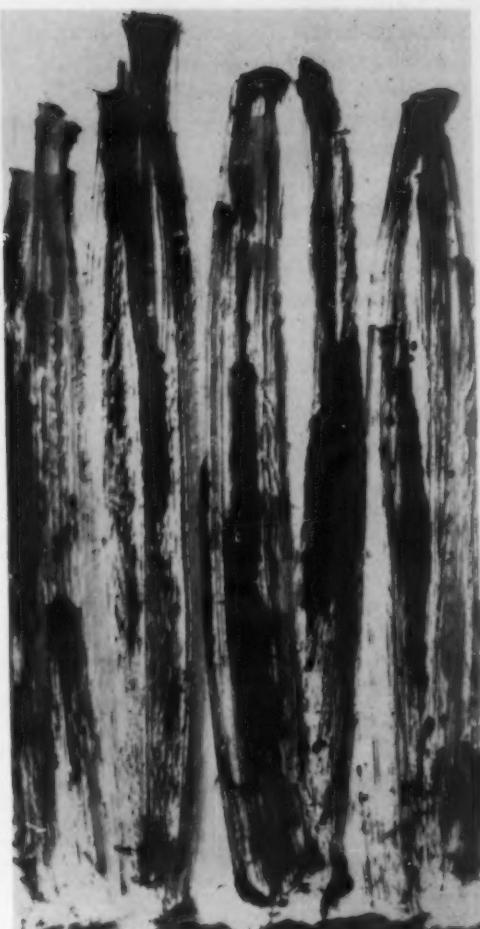
JAPANESE TRADITIONS AND AMERICAN ART

Mark Tobey

We Americans have often given ourselves over to so-called fads in the arts. At one time it was Spanish colonial, at another eighteenth century French. Perhaps this phenomenon of imported taste was more evident in the earlier decades when European influence was predominant and when there was more time and money to indulge in interior decoration. At that time there was also a European influence (mostly French) on modern American painting and sculpture. It took a longer time for this influence to reach the West Coast, although today in any of the Pacific states one can have a wet Picasso in

Based upon a paper which was read at the Unesco Conference in San Francisco (see footnote to Mr. Campbell's article page 25). Last summer Mark Tobey's painting received the top award for a foreign artist at the Biennale Exhibition in Venice.

Fig. 2. Mark Tobey: *Space Ritual #13*, Sumi ink drawing, 1957, from a recent exhibition at the Willard Gallery, New York.



twenty-four hours. I have often thought that if the West Coast had been open to aesthetic influence from Asia, as the East Coast was to Europe, what a rich nation we would be! When I was in Japan in 1933 there was a hiatus between the art of the East and of the West. Japan seemed to be experiencing a migration of artistic forms from Occident to Orient. What little oriental influence there was in America had hardly penetrated the West Coast. But World War II broke this hiatus. Today the European influence is on the wane, and we are developing an indigenous style. However, we are growing more and more conscious of what I would term the Japanese aesthetic. This can be seen in residential architecture particularly in the West, in the decorative arts,

especially in pottery and weaving, and recently in abstract painting and sculpture. Several contemporary American artists have expressed an interest in Zen Buddhism with the implication that this has influenced their work, and the subject has been much discussed in the galleries and art journals. What hold this philosophy will have on our national culture, how indigenous it might become as part of our aesthetic remains to be seen.

No doubt there are many people who understand Zen better than I do. What I have read about Zen is naturally limited by scarcity of translations. I have attempted meditation in a Zen monastery and have talked with a few abbots but still I have never experienced Satori or Enlightenment and I doubt if any other American has. Also I doubt if the modern painters in the East have had this experience. I have noticed that many Japanese artists, like their European colleagues, have been clarifying their aims by expressing them in words. While the result is interesting, the kernel is rarely revealed. In the articles written by Japanese painters I find that they take the word "abstract" as part of the Zen idea in painting, and it is beginning to be considered in the same way by certain American artists. This is no doubt due to basic ideas in Zen such as Simplicity, Directness and Profundity. In the way of Zen this includes not only art in all its branches but also daily living. In other words it is an expression of the spirit. Similarly, Shinto with its accent on simplicity is beautifully expressed in the temples of this cult.

The Japanese artist, Sabro Hasegawa, recently wrote (in an article in *The World of Abstract Art*) "It seems to me that in general old Japan was newer than the new Occident, while new Japan is apparently more old fashioned than either the new Occident or old Japan itself,"—a statement that needs rereading and reflection. The old Japan with its Zen teaching and philosophy of Taoism found that what was in the empty cup was more palatable than what was in the full one. That is, the circle of emptiness freed by the imagination permitted one to reach a state of mind which released him from having to consider someone else's ideas. When I was in Japan in the early 30's it seemed to me that in Japanese art (not including the westernized variety) there were two strong characteristics: concentration and consecration. That all of nature did not have to be shown as in a stuffed bird, hence there was more life for the imagination. I remember a Chinese painter friend remarking one morning while we were looking at a small aquarium with its swimming fish in a restaurant window in New York, "Why do Western artists only paint a fish after it is dead?" Shades of William Chase and Charles Hawthorne!

In a broad comparison between Eastern and Western Art it could be said that in the East artists have been more concerned with line and in the West with mass. Certainly the Eastern artists were far from the Renaissance concept as expressed by my Chinese friend who observed, "The western artists' paintings are framed holes." Of course today the illusionistic style is

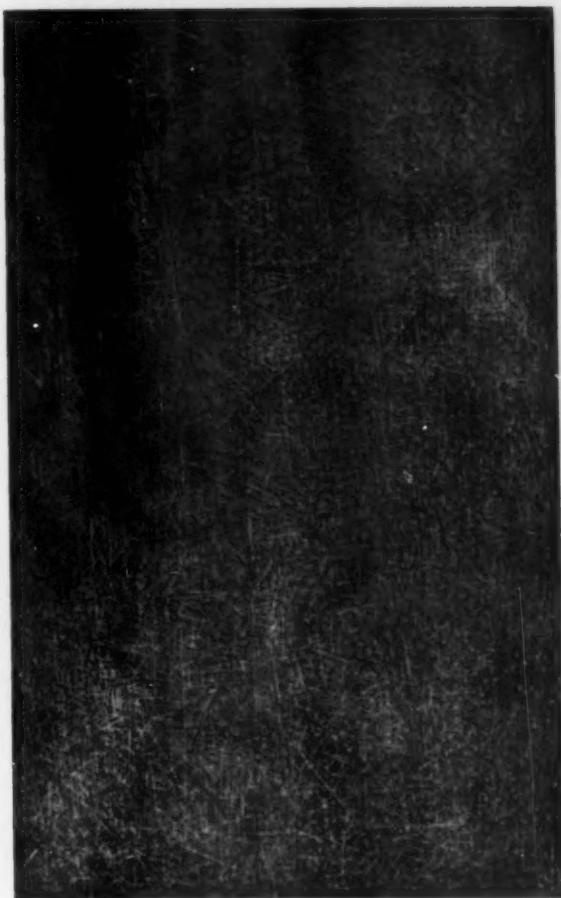


Fig. 3. Mark Tobey: *New York*, tempera, 1945. Collection of Mr. and Mrs. Dan R. Johnson. An example of his "white-writing."

dead and has been for some time. One hears it said often that Picasso marks the end of the classic period in the West. Where then shall we turn?

A few decades ago we went to the galleries to see herons in the marshes, winter scenes at twilight, apples on a table. Nowadays we go to see lines, squares and great squashes of paint. Much that passes as abstract art whether in Asia or the U.S. and Europe is not necessarily related to Simplicity, Directness, and Profundity. Perhaps if we omit the last word, the other two tally. That abstract art has in many ways become an Academy appears certain. But

somewhere in this and in what we saw before, there were a few paintings that radiated the spirit and it is these we seek, no matter what garment is worn.

When I resided at the Zen monastery I was given a sumi-ink painting of a large free brush circle to meditate upon. What was it? Day after day I would look at it. Was it selflessness? Was it the Universe—where I could lose my identity? Perhaps I didn't see its aesthetic and missed the fine points of the brush which to a trained oriental eye would reveal much about the character of the man who painted it. But after my visit I found I had new eyes and that which seemed of little importance became magnified in words, and considerations not based on my former vision. When I saw a great dragon painted in free brush style on a ceiling in a temple in Kyoto I thought of the same rhythmical power of Michelangelo—the rendering of the form was different—the swirling clouds accompanying his majestic flight in the heavenly sphere were different but the same power of the spirit pervaded both.

"Let nature take over in your work." These words from my old friend Takizki were at first confusing but cleared to the idea—"Get out of the way." We hear some artists speak today of the *act of painting*. This in its best sense could include the meaning of my old friend. But a State of Mind is the first preparation and from this the action proceeds. *Peace of Mind* is another ideal, perhaps the ideal state to be sought for in the painting and certainly preparatory to the act.

This is not easy to accomplish, but in a highly industrialized and competitive society it could be a fine antidote. Not to look for fine draughtsmanship nor fine color—perhaps no color—but directness of spirit will become for us a new point of view as the arts of the East and of the West draw closer together.

There is a Chinese Bronze Vessel

in the Freer, resembling a green and unwieldy vegetable tarnished by black earth, or momentarily becoming a heavy-grained, red-ripe dry ear of corn from a crackling husk, feeding an iridescent mallard on water pebbled by wind in bright sun; scarring with leaf-shadows a crumbling, lichen-crust escutcheoned wall enclosing a tiger thrashing through a clawing garden of white tree fern; becoming: grain, root, bird, animal, incessantly; involving and absolving the nacreous mask that bursts and is its sour chrysalis and metamorphoses.

Thomas B. Brumbaugh

THE CULTURAL SETTING OF ASIAN ART

Joseph Campbell

It is hardly possible to think of Oriental art and literature divorced from Oriental religion; or to think of Oriental religion without yoga. According to the classical statement of the first principles of yoga in the *Yoga Sutras* of Patanjali (which is to be dated—broadly speaking—c. 200 B.C.), "Yoga is the intentional stopping of the spontaneous activity of the mind-substance."

In the archaic Orient it was thought that within the *gross* substance of the brain there is an extremely volatile *subtle* substance, continually active, which assumes the forms of everything presented to it by the senses; and that it is by virtue of the transformations of this subtle substance that we become aware of the forms, sounds, tastes, etc., of the outer world. Even in sleep and meditation this subtle substance carries on its transformations—and with so much force that if one should try without yogic training, to hold the mind to a single image or idea for even as brief a time as one minute, one soon would find that it had left the point and run off into associated or even collateral streams of transformation. The first aim of yoga therefore is to gain control of this spontaneous flow, to slow it down, and to bring it to a stop.

The circumstance is compared to that of the surface of a pond, continually blown by a wind: the images reflected on such a surface are broken, fragmentary, and continually flickering. But if the wind should cease and the surface become still (*nirvana*: "beyond the wind," quieted, stilled), we should behold, not broken images, but the perfectly formed reflection of the whole sky and of the trees along the shore, the quiet depths of the pond itself, the lovely sandy bottom, and the fish. We then should realize that all of the broken images, formerly only fleetingly perceived, were actually but fragments of these true and steady forms, now so clearly and steadily beheld. And thereafter we should have at our command both the possibility of stilling the pond, to enjoy the fundamental form, and that of letting the wind blow and the waters ripple, for the enjoyment of the play (*lila*) of the transformations.

In a very broad and simple, general way it can be said that whereas the usual point of view of the spiritual *literature* of the Orient is that of a monk or ascetic striving for the stilled, composed state (*samadhi*), that of the *arts* is rather rapture in the play of forms—and this makes it a little difficult for the uninitiated to recognize in the voluptuous figures of Indian art any con-

Based on a paper read at the Sixth National Conference of the United States National Commission for Unesco held at San Francisco in November 1957, on the theme "What Americans can do to promote mutual understanding of cooperation with Asia." Professor Campbell, who edited and completed Heinrich Zimmer's monumental posthumous study of Indian art, is on the faculty of Sarah Lawrence College.

nection with the purity and austerity of Indian Vedantic and Buddhistic thought.

The great point to remember, however, is that of the One that is all, and the Many that are but inflections of that One; for if all the forms rippling on the surfaces of our minds are but inflections of the one form that we should all see if our minds came to rest, then that one form is what is playing in all. Indeed, it can even be said (according to many of the teachers) to be immanent in all: immanent and yet transcendent.

That is the mystery and that is the fascination of Oriental art. Each thing is seen as though it were calling attention to itself as that thing which it is and no other thing, and yet, simultaneously, it is awakening the beholder to a time-and-space transcending, form-transcending ground of all experience, which defies definition and yet is the very being of his own being, as well as of the object that he is beholding in the work of art.

An Occidental image of God, whether of Jehovah, Jove, or Jesus, does not pretend to be the actual seat or manifestation of the god himself; nor is the god identical with the being of the observer of the image. An Oriental image of a god or goddess, on the other hand, is a representation to the eyes of what is actually the essence, not only of the stone or wood of which the image is carved, but also of the observer of the image—and of the artist. *Tat tvam asi*, "Thou art that," is the key word to describe the *experience* of an object, in Oriental terms.

The art work, therefore, is a revelation—here and now—of an immanent and ubiquitous presence; and only secondarily and superficially an illustration of an event or presence thought of as existing somewhere else.

In certain Oriental periods and provinces, it is true, where the monastic or ascetic mood prevailed and the play of the lovely and frightening forms of the world was regarded only as a distraction from the universal ground, the work of the artist was fundamentally despised. The earliest Buddhist texts, for example, teach the vanity of art, and the earliest Buddhist monuments were simply unadorned reliquary mounds containing the bones, ashes, or implements of the Buddha himself or of one or another of his saints. Presently, however, decorations began to appear on these mounds. These were concessions to the need and devotional piety of the growing communities of Buddhist laymen, who, unlike the monks, could not yet hold their minds to a contemplation of nothing.

In its earliest period—as we may see at Sanchi—this new Buddhist art was largely anecdotal and illustrative, depicting scenes from the pious tales and holy legends of the faith in a spirit very much like that of the art of the medieval cathedrals. The events depicted were regarded as having taken place somewhere else. The figures were not calling attention essentially to themselves.

But in the subsequent periods of the Gupta, Pallava, Calukya, and Rastrakuta cave temples, the stone itself became, as it were, transparent, re-

vealing in a wonderful epiphany the mystery of a universal presence that was to be experienced as immanent within all the forms of life and being. "All things are buddha things"—or, to use the Hindu formula: "All is brahman."

Whereas the unilluminated layman may be aware only of the obvious separateness and differentiation of things in the field of space and time, the true artist, like the monk, is aware of their universal ground. More endowed than the monk with the love for the forms of all things, however, he delights and instructs both himself and ourselves by showing forth through these forms what the monk can find only by avoidance.

Now it was precisely in the period of these beautiful Gupta, Pallava, Calukya, and Rastrakuta temples that Buddhist art was carried from India to Ceylon and Southeast Asia, and to China, Korea, and Japan, where it gave rise to a rich variety of traditions, all of which—in spite of the obvious differences of their histories and forms—are rooted in the metaphysical realization that I have just described. One of the very good ways, therefore, for the Westerner to approach the world inheritance of the Oriental arts is through a study of the philosophies and myths of which they are an expression.

Moreover, I believe it safe to say (from my own experience with students) that, just as a very slight knowledge of the Christian mythos can suffice for the germination of an intelligent approach to Renaissance or Medieval art, so also can a general knowledge of the basic principles and legends of Buddhism and Hinduism suffice for Indian, Southeast Asian, and Far Eastern art. Many good books on these subjects are available in the bookstores and there is a good deal of interest in Oriental thought among the youth of our country.

And so, it seems to me that in our present meetings it might be profitable for us to consider, among other matters, how our young people may be helped, in their college and university courses, to recognize: a) the really significant correspondences and distinctions between the Hindu-Buddhist mythos and the Judeo-Christian; b) the spiritual or philosophical significance of some of the outstanding inflections of the Oriental mythos in the differing styles and periods of Oriental art; and c) the contribution that Oriental thought and aesthetic principles are making today to the development of Occidental literature, music, and art.

It is a curious and highly interesting fact that just at the present moment, when the scientific method of research, industrial technology, individual psychology, and democratic ideologies of the West are contributing to the dissolution not only of the agriculturally based economies and social systems of the Orient, but also of the archaic, dream-based cosmologies and visionary philosophies of the entire world, the West itself is receiving, precisely from the archaic, dream-based cosmologies and visionary philosophies of the Orient, a remarkable enlargement of its intellectual horizons and refreshment of its aesthetic sensibilities.

The explanation may be that these two worlds—the Orient and Occident

—represent the two halves of a single spiritual tradition, so that between the two a dialogue is necessary, an effective spiritual interplay, if they are not to fall, severally, into provincial patterns of sterile self-complacency and cultural stagnation.

We have not the time, nor is this quite the occasion, to review systematically the long and interesting history of the dialogue that has taken place through the centuries between the Oriental and Occidental divisions of the human race; but it will be helpful to remind ourselves that, according to the most recent findings and hypotheses of the archaeologists, the techniques of grain agriculture and stock breeding on which the economies of both worlds are based were first developed in the Near East about 7000 B.C. and diffused thence, along with the cosmologies, mythologies, and rituals of the agricultural year, both eastward and westward, to the shores of the Pacific and Atlantic. It is common knowledge by now that practically all of the basic themes, not only of mythology and religion, but also of philosophy and archaic cosmology, are shared by the high civilizations of Europe, the Near East, India, Southeast Asia, and the Far East.

But on the other hand, it can also be shown that between the vast culture sphere represented by the first two of these areas (Europe and the Near East) and that represented by the others (India and Southeast Asia, and the Far East) a radical cleavage began to be evident as early as the second millennium B.C. Very briefly: We may regard Iran as the cultural watershed dividing these two great spheres. Eastward of Iran the dominant cultural traditions are fundamentally visionary and metaphysical, whereas those westward are concrete and rational, ethical and theological. Mythological and ritual motifs that in the Orient are read as poetry, in the West are read as fact.

Let us take, for example, the myths of the creation: No one in the Orient believes that the universe is actually and literally a lotus growing from the navel of Vishnu, or literally the dance of Shiva; yet practically everybody in the West believed for centuries that a masculine god named Yahweh created the world, quite literally, about 4004 B.C., by saying such things as "Let there be light!" It is no great wonder, therefore, that when it began to appear, in the period of the Renaissance, that the whole system of cosmology and universal history represented in the Near Eastern mythos of the Bible was contrary to fact and represented simply one variant of an archaic mythological inheritance that had been quite differently interpreted in other provinces of our common civilization, considerable spiritual confusion was introduced into the schools and religious councils of the Occident.

We know that Giordano Bruno was burned at the stake for doubting the literal minded, orthodox reading of the Christian myth. And we know that Galileo was seriously threatened with the same stake for denying that the sun revolved around the earth, as taught in the Bible. To anyone brought up to regard mythology as symbol instead of fact however—that is to say, as poetry instead of as history—the curious literal mindedness both of the Occidental

champions of supernatural revelation and of their atheistical challengers cannot but appear to be a rather childish affair.

Now I believe that one of the really great contributions of Oriental thought and art to the development and maturity of our present Occidental intellect has been that of its release of our minds from the purely literal reading of our own mythology. But it must also be said, I believe, that the principal figures in the West affected by this influence have not been our theologians or doctors of philosophy, but our poets, artists, literary men, and maverick philosophers. And the reason, I should say, is clear; for the rendering of myth in poetry and art has always been poetic—in some measure, at least, poetic—and not simply anecdotal and historical. Poetry and art that do not affect us as immediate experience simply fail in their end.

And so the poets and artists were the ones most ready in the West to recognize and assimilate the spiritual message from the other side of our cultural watershed. We may think, for example, of Goethe, Blake, and Wagner in Europe, and of Emerson, Whitman, and Thoreau in America.

Let us remember, also, that in the fields of literature and non-academic philosophy the influence of India has been conspicuous since the middle of the nineteenth century—for example, in Schopenhauer and Nietzsche; and that in the present field of the Occidental arts the influence of Japanese painting and architecture, music, dance, and theater is enormous. The modern American dance, for example, has been much more significantly influenced by the Japanese and Indian dance than by anything now happening in Europe, and the present interest of American artists in Zen philosophy is perhaps one of the most significant aspects of the modern movement.

Therefore, I believe that in our coming discussions it would be well to allot a certain portion of time to a consideration of the influence of Oriental art upon the poets and artists of the contemporary West. Through these, who have been significantly influenced by the Oriental interpretation of our common inheritance of symbols, we shall be furthered in our understanding both of the Orient in its traditional character and of ourselves in our present world.

But now, in radical contrast to the situation in the West, where the influence of the Orient has contributed to a broadening and deepening of our understanding both of ourselves and of the world, we find among the intellectuals and artists of the contemporary Orient a situation of profound disequilibrium and disorder.

The general problem, or system of problems, common to the whole field of the Oriental arts in the modern world is that of an archaic, exquisitely developed, relatively static constellation of inherited traditions, suddenly confronted with a new universe of ideas and forms, which is still developing, still in formation, and hardly aware of its own force. For whereas the dominant philosophical, religious, and aesthetic traditions of the Orient have hardly changed in form and principle since the eighth century A.D., those of the

modern West are outgrown and left behind almost as soon as they are conceived. And this dynamic, fluent character of the contemporary moment seems not yet to have been grasped by the Oriental mind: Nowhere has a truly creative attitude been assumed toward the problems posed by modern life.

The typical approach, rather, is one of assimilation, combination, adjustment, and adaptation. And as a result, there is little that a Westerner can learn from the modern works of the Orient, except that the Oriental mind is having a hard time coming to terms with the modern world.

I feel, therefore, that in our discussion of art and literature in the contemporary Orient, it would be well for us not to focus our eyes exclusively on the tumultuous and arid aspects of the present situation, but to seek in the present scene something of the force and majesty of the Oriental past—something of those wonderfully mature traditions of thought and symbol that have already significantly influenced our own climate of thought and have still a great deal of significance to teach us today. As one of my Oriental friends once said, with a sad shake of his head: "We in Asia are looking to the West simply for your machines and philosophies of materialism, but you in the West are adding our spiritual traditions to your own.—And so, once again, it is you who are the winners in this cultural exchange."

What he meant was that we in the West have nothing but materialism to teach the Orient, and in this, of course, he was making a typical Oriental mistake—which, I would say, is a principal cause of some present spiritual difficulties; for they have failed almost completely to grasp the philosophical background of this Occidental power and prosperity which they so greatly envy and pretend to despise.

Many Asians whom I have met have a notion that if they had only chanced to think of these gadgets themselves, they would have developed them easily in their spare time. A curious readiness to feel great and important much too quickly is one of the most striking characteristics of the Western-oriented Oriental artist, critic, or litterateur. Whereas his brother, who has chosen to become trained in some Oriental discipline will spend years and years in the humble practice of his apprenticeship, the Westernized Asian is often too quick to rush into action—and the result is a curiously baffling contrast in the Orient between the skills and realizations of those practicing traditional disciplines and the disappointing characteristics of so many of the modern schools.

Let us briefly review the scene as it stands today in that segment of the Orient with which we are at present concerned. This vast geographical area can be readily divided into two contrasting provinces: 1. that of Japan, and 2. that of India and Southeast Asia.

The situation in Japan is that of a nation that has maintained intact and in full force its elite traditions of art and thought while effecting in less than a century a full transition from the condition of an archaic agrarian to that of a modern industrial society. The traditional arts of music, dance, and the

theater are enjoying a tremendous vogue in great modern theaters and concert halls; hundreds of paintings, both modern and traditional, are exhibited every year; and a vigorous modern publishing industry is producing for a highly literate public a full range of traditional as well as modern works.

In short, Japan has to be treated as a fully fledged member of the modern society of nations, solving in its own way the problems that all of us are facing; namely, those of the modern crisis of transition from an agrarian to industrial economy, religious to secular spiritual orientation, and provincial to global civilization. And yet the contrast of the Orient and Occident remains as an acute division through every aspect of Japanese life. On a very high level the contrast is here being faced and perhaps solved. Japanese art and letters, life and politics, represent a conscious and highly intelligent, vigorous attempt to effect a viable synthesis of the two worlds.

In India and Southeast Asia, on the other hand, we find a congeries of peoples still largely illiterate, still agrarian in their economy, and still profoundly religious in their spiritual orientation, whose intellectual elite have lost touch, for the most part, with their traditional inheritance. Practically everywhere, therefore, there is an unresolved dissonance to be observed between the ideals and possibilities of life represented by the vast majority of illiterate peasants and those aspired to by the Western-educated, minute minorities who represent them in the councils of the world. The latter, if interested in the local arts at all, have the competence only of lady and gentleman amateurs.

Consequently, no significant aesthetic solution of the East-West Dichotomy has yet begun to appear in these areas. The traditional arts survive either on the folk level, or in salons, in the way of dilettante revivals, while the modern spiritual problems have hardly been seriously faced. And so we find, practically everywhere, a crude, unresolved tension between what is called "Western materialism" and "Eastern spirituality"—the former being represented by the purchased machines of the West and the largely disinherited gentlemen who buy and run them, while the former, unregenerately locked to the past, is represented only by an illiterate peasantry, the wives and daughters of the purchasers of the machines, and a bewildered priesthood.

In a few cosmopolitan centers, such as Bombay and New Delhi, a number of young artists are producing works in one or another of the post-Impressionist styles for a public of some three or four dozen connoisseurs; in certain centers, also, attempts are being made to generate a theater; and here and there we may find individual dancers and musicians of considerable competence, or groups of such dancers and musicians, enjoying the precarious patronage of some court, parliament, or social set. But on the whole, it cannot be said that the artists and writers of India and Southeast Asia have yet begun to develop any direction, or even sense of direction, toward their spiritual future.

Japan, India, and Southeast Asia, different as they may be, represent,

nevertheless, only various stages of (or approaches to) a single problem. For the common characteristic through which all of their traditional inheritances are radically distinguished from our modern developments in letters and the arts derives from a fundamental rejection throughout the Orient of the sheerly personal aspects of the unique individual and his biography in favor of a socially validated archetypology of life, thought, and experience.

The pathos of self expression, the romantic glorification of the individual genius and life agony of the suffering artist, the parade of the unique personality, and the cults of novelty, which have been the life breath of Occidental art and letters since the period of the Renaissance, are altogether repulsive to the Oriental spirit. In fact, the concept of the role of the great individual in the Orient is that of self effacement, not self display; the ideal of the seer as the mere *vehicle* of a revelation that far transcends in importance himself and his personal attributes. Not invention, but a fresh statement of the already known is the aim; not personal discovery, but the perfection of a work revealing once more—here and now—the universal, immutable truth about man in the universe and the universe in man.

And since the highest and fullest revelations of this wonder were those rendered by the sages, seers, saints, and prophets of the past, there is in all Oriental art and life a profoundly sanctified tendency to conservatism (or, in many cases, merely mechanical repetition), which practically crushes individuality and fosters in the artist a mysticism of absolute anonymity and self effacement.

Professor Anderson, in his preliminary Work Paper for Work Group B-1, referred to the "confessional" autobiographical mode in modern Japanese literature as a reaction against the traditional reticence of the Japanese toward personal revelation. We might well take this suggestion as a leitmotiv for our entire discussion of the prodigious crisis in the Orient (not only in the fields of art and letters, but also in those of religion, manners, and ethics) precipitated by the impact of the West. On the one hand, the modern Japanese *watakushi* novel, or "I" novel, and on the other hand the quaint tendency of even the most "modern" artists of the Orient to seek a tradition, style, or school, upon which to rest and within which to quench their own identity, are signs of the fundamental problem of our Conference.

Furthermore, since these two poles of the unique individual and the classical archetypes play against each other, not only in the modern Orient, but also in the arts and literatures of the Occident, our discussion of the Oriental situation can be given a certain point of reference toward ourselves—and it will then be readily seen why and how so many artists in the contemporary West have found in the Orient clues to a sharpened understanding of themselves.

One other point seems to me to be of paramount importance; namely, that of the unity of the arts in the Orient, in contrast to their progressive separation in our Western tradition since the close of the Middle Ages.

Whether in Japan or in Southeast Asia, it will be found that music, theater and the dance, poetry, sculpture, and painting, are phases of a single organic tradition, and that this itself is one with the social and religious aspects of the civilizations. In fact, the ideal of a synthesis of the arts of music, theater, and poetry as a religiously toned metaphysical revelation, toward which the individual genius of Wagner strove in the nineteenth century, is precisely the frame within which all of the traditional Oriental arts have forever been conceived.

And so, once again, it should be possible for us in our discussion of the arts and letters of the Orient to approach them, not as alien, utterly foreign phenomena, but rather as manifestations from "the other side" of a context of problems in which we ourselves are still involved. The tensions between the individual and his tradition, between personal capacity and the well being of the group, discovery and authority, experience and communication; these are themes of immediate interest that can be vividly illustrated through a contrast of the modern arts of the Orient and Occident.

And while I should be the last to suggest that we should devote ourselves directly to these cross cultural problems and general ideas before we have brought clearly into focus our view of the arts in the Orient today, I do feel that if we can bear in mind the broader, global references of our themes while discussing the particularly Oriental, we shall increase the likelihood of our realization of the stated purposes of the Conference, which, it will be recalled, were given as follows:

- a) to stimulate additional American interest in the peoples of Asia and in their cultural values and achievements;
- b) to consider the extensive American efforts relating to Asia which are now in progress; and
- c) to discuss ways in which Americans can contribute to better Asian-American understanding and cooperation.

One of the chief problems that we shall have to consider in the present conference is that of the resources now available, and those that should as soon as possible be made available, for the introduction of Oriental letters and arts to the lay public. Obviously, a full and systematic review of the situation cannot be attempted, but it should certainly be possible to arrive in the Work Groups at a number of practical decisions and suggestions. It appears to me that in this aspect of our concern we can again distinguish profitably between the circumstances represented by Japan and those of the Indian and Southeast Asian sphere.

In Japan the local machinery for the reproduction and distribution of literature and art is both abundant and highly efficient. The chief problem is simply to overcome in the United States the mistaken idea that the Japanese are superficial in their art, and mere imitators.

This idea, with respect to art at least, was cultivated assiduously during the nineteenth century by the merchants of Chinese art, which at that time was

cheap and easily obtained and could be sold in the West for enormous prices. Today, on the other hand, when Chinese art is comparatively difficult to procure and Japanese comparatively easy, we find that the merchants, galleries, and museums are trying to counteract their earlier teaching and develop an appreciation in America for the arts and products of Japan. This is all to the good.

It is also fortunate that, in the wake of the war and the Occupation, there are now in this country one or two excellent young scholars and translators of Japanese. It should presently be possible, therefore, to approach the study of Japanese art and literature almost as readily as we can now approach the arts and literature of Russia. Japanese films have already done much to introduce Americans to the forms and beauties of Japanese life and art; the Japanese print has been popularly appreciated for decades; and now, thanks largely to Arthur Waley, Dr. Suzuki, and Donald Keene, we are beginning to learn something of Japanese literature and Japanese thought.

With respect to the fields of architecture and sculpture, however, there is a curiously ironical situation; for the modern art and architecture of the West have been so strongly influenced already by the Japanese sense of form, and the Japanese have been so quick, in their own turn, to receive and develop the return influence from the West, that the layman is hardly competent to distinguish in the field of this dialogue the Japanese from the Western contribution.

I think it would be well, therefore, for us to devote a certain portion of our discussion to a consideration of the dialogue of East and West in the fields of architecture and the plastic arts. Main theme: How Western ideas are being adopted by Asians and integrated with their own cultural heritage. Minor theme: How Oriental ideas have influenced the development of Western Modern Art (e.g., in painting, Manet, Mondrian, Mark Tobey, Morris Graves; in sculpture, Isamu Noguchi of New York; in Architecture, the whole modern movement). The Western layman would be greatly assisted in his appreciation of the Orient, I am sure, if he could be made aware of the considerable influence that Japanese conventions of style have already had upon some of the objects in his own home and perhaps even the very form of his home or office.

As soon as we turn, however, to India and Southeast Asia we are confronted with a totally different situation. There is no modern art or architecture worth considering in these areas, nor any significant development in the field of letters. Neither is there any local machinery for a highly styled reproduction or effective distribution of the native arts.

The first problem in these realms—beyond that of encouraging the printing of new editions of the chief works already published by the great American and European orientalists of the past century and a half—is that of further translation, photographic recording, and dissemination. Even with respect to the chief architectural monuments of this whole area there is an

almost incredible dearth of adequate photographic records. Prodigious quantities of superb reproductions of practically all of the masterworks of the Occident are available for every possible purpose (prints for publication, slides for lectures, and beautiful reproductions for purchase and contemplation), but the main sources of our knowledge of Indian and Southeast Asian art are still the old old photographs of the Archaeological Survey of India and Ceylon and the French Ecole d'Extreme Orient. The plates of the great Dutch record of Borobodur were destroyed during the war, and nothing has been done to replace them. Etc., etc., etc. It is a dismal story.

Comparably, in the fields of music, theater, and the dance: these highly perishable arts, throughout the area, are in a state either of full dissolution or of merely dilettante revival. The problem of their preservation (at least in adequate recordings) for the enrichment both of our scholarship and of our practical understanding of the principles of the musical arts is an acute one. There exist today hardly more than a dozen first rate artists in the whole territory, but a multitude of second raters, and the latter are gaining rapidly in number. The art of the theater is actually extinct; dance has been reduced, for the most part, to a limited repertory—except, perhaps, in Bali; and the music has been inadequately recorded.

And yet I believe it can be said that if there is any phase or department of Oriental art and culture fitted to instruct the Occident it is that of the music and dance of India and Southeast Asia. The success of the companies of Shan Kar and the Balinese throughout Europe and America is evidence enough, I should say. And so I suggest that we should discuss in all of our Work Groups the difficult problem of making the arts of India and Southeast Asia available to American students, teachers and laymen through media that will communicate something of their actual significance and beauty.

For I am afraid that although our scholarship has performed a prodigious work in reconstructing the main outlines of Oriental history, as well as in translating many of the major works of Oriental philosophy and religion, it has hardly begun to penetrate to the living heart of Oriental life, literature and art. Our discussion of these worlds of experience, therefore, must be one in which the point of view of the heavily documented scholar-specialist gives way to that of the more lightly equipped experimenter and pioneer in cross cultural understanding. Some day there may be a scholarship adequate to this task.

For the present, however, we must depend upon our intuitive humanity and whatever zeal to know and learn can be generated by delight, sheer curiosity, or the sense of a lesson to be learned. Fortunately, the art of the Orient is perfectly capable of communicating all three of these sentiments to the modern Western student. Our only real problem, therefore, is that of bringing the two together—and this, certainly, should be the chief point of attention throughout our Conference and Work Sessions on Oriental art.



Fig. 1. Traditional Japanese calligraphy. From a recent exhibition in Tokyo.

EAST AND WEST IN CONTEMPORARY JAPANESE ART

Hugo Munsterberg

Many foreigners who visit Japan today report that contemporary Japanese art has lost its native flavor and is no longer of any interest. This is especially a view held by those who, after visiting a few exhibitions of contemporary Japanese painting at the Tokyo Municipal Art Gallery, give up in despair and do not have the time or the interest to pursue the subject any further. Histories of Japanese art written in the last decades almost invariably end their account with the death of Hiroshige in 1858, implying thereby or stating explicitly that this event marked the end of the creative phase of Japanese art and that the developments of the last hundred years are of no interest.

This is a judgement with which the Japanese critics, whatever their point of view, would disagree violently for they would regard men such as Taikan, Gyokudo, Seiho, and Kokei of Japanese style painters and Kuroda, Fujishima, Umehara, and Yasui of the Western style painters as worthy of the highest praise and equal to their great European and American contemporaries. But even if we should grant, as this author is not prepared to do, that the great Japanese tradition of the past has lost its vitality and that the Western style

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Fig. 2. Ogawa Gaboku: Modern abstract calligraphy.

painters are merely poor imitations of the School of Paris, it still leaves a great deal in the contemporary art of Japan which is highly original and truly Japanese.

In order to find these arts, one would have to turn from painting to calligraphy and the various crafts which throughout the history of Japanese art have brought forth the finest products of the Japanese artistic genius. Among them the most remarkable and most truly indigenous is probably calligraphy which both in its traditional form as well as its modern version has an ever increasing number of admirers both in Europe and America. It is of course well known that artists such as Klee, Miro, Tobey, and Kline were profoundly influenced by Oriental calligraphy, and that the modern Japanese calligraphers have in turn been greatly influenced by abstract painting, so that the influence is a two way one which has been beneficial for both sides. Traditionally calligraphy was of course a vital part of the education of every Chinese or Japanese, and it was inconceivable that a good painter should not also be a fine calligrapher. This tradition still persists to a remarkable degree so that each year even today huge exhibitions of calligraphy are held, some of them containing as many as a thousand specimens of this art form. The style employed by these artists may vary all the way from the Buddhist style writing of the Nara period to the Japanese style writing of the Heian period or the Chinese style writing of the Edo period (Fig. 1).

In the post-war period a completely new style of calligraphy known as Zen-e Shodo, or avant garde calligraphy, has grown up which represents a

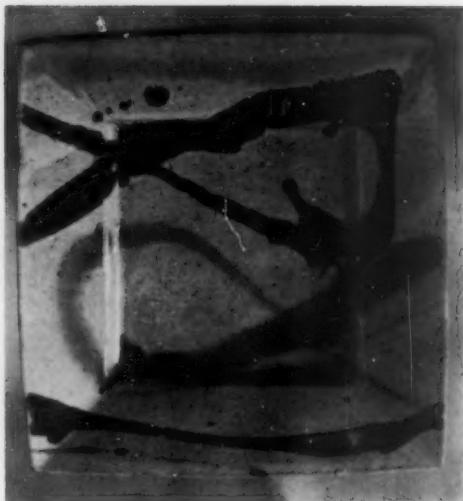


Fig. 3. Hamada Shoji: Square plate in Mingei style.

mixture of traditional writing and modern abstract art. The members of this group, which is large and flourishing, are mostly young men, many of them students, who are equally at home with Picasso and Klee, or Koetsu and Taiga. Here is a true fusion of East and West and the result is an art which is truly modern and truly Japanese at the same time. The point of departure still is usually the Chinese characters (although there are also those who work without reference to any actual writing), but the end product is usually completely illegible so that the conservative Japanese critics are just as baffled with these works as the conservative Western critics with non-objective paintings. Yet here as in the West the intent of the artist is no longer to convey the meaning by traditional forms but to create something new which will give expression to the contemporary age. So that the technique of using the rhythmic movement of the ink-filled brush over the white paper goes back to the old traditions, but the content is new and modern as may be seen in the example of modern calligraphy by Mr. Ogawa, the outstanding artist of the Keiseikai, the leading abstract calligraphy group (Fig. 2). These works when shown at the Museum of Modern Art in New York and the Musée d'Art Moderne in Paris have been praised highly, for they represent a truly original and native contribution which Japan is making to modern art.

The second area in which Japan is probably leading today is that of ceramics. Here again the traditional craft continues to flourish as it has for many centuries, and men such as Hamada and Rosanjin are among the greatest artists alive today. As may be seen in this square plate by Hamada (Fig. 3), the calligraphic element is very effectively utilized thereby giving the design

Fig. 4. Rosanjin: Sake bottle in Shino style.



the freedom and spontaneity which it possesses in such high degree: furthermore the use of coarse local clay instead of some high finished porcelain is typical of the Japanese emphasis upon honesty and simplicity of material and craftsmanship. Rosanjin is even more traditional in his approach for he actually works in old styles such as Shino, Oribe, Shigaraki, and Bizen, but shows at the same time his modern spirit. A typical example of his work is this little sake bottle in Shino style (Fig. 4) with an abstract grass design in red iron against a cream white body. This work again is typically Japanese and yet very modern at the same time.

Closely related to the work of Hamada and the source from which Hamada and his followers derive their inspiration is the folk art, or mingei, of Japan. Not only the folk pottery, however, but many different types of folk art are still a vital part of the contemporary Japanese art scene. It suffices to mention but a few, such as the beautiful baskets made from bamboo,



Fig. 5. Folk toy tiger from Hakata.



Fig. 6. Munakata Shiko: Woman with Hawk, woodcut.

straw, vines, and all kinds of grasses, the lovely handwoven and vegetable dyed materials, the exquisite hand made papers which are works of art in themselves, and particularly the numerous charming hand made toys which are still manufactured in many localities in spite of the competition of the cheap machine-made celluloid toys which have flooded the market in recent years. Among these there are many well known ones such as the Daruma and Kokeshi dolls and the picturesque kites, but there are also many purely local toys such as the charming papier-maché tiger from Hakata which is certainly typically Japanese and completely unaffected by modern Western civilization (Fig. 5).

Finally there is at least one other aspect of contemporary Japanese art in which there is a genuine blending of East and West, namely, in the modern hanga or creative wood-block prints. Of course there are some artists in this group who are extremely Western in their orientation and reveal little of their native heritage but others, notably Munakata and Saito, are very consciously Japanese and combine both in their subject matter and their style the modern abstract manner of the School of Paris with traditional Japanese art. A work such as Munakata's *Woman with a Hawk* (Fig. 6) shows this fusion clearly for the pattern of black and white, the strong linear movement, and the use of the characters as a part of the design are very Oriental, while the voluptuous form and the sensuous quality of the girl are closer to Renoir and Maillol than traditional Japanese art. Yet whatever there is of Western art is fully digested and made into something completely new and original, and it is this kind of creative work which offers us a true synthesis of the best that the East and the West have to offer.

HATANO

Contemporary painter in an old tradition

Sam Houston Brock

In the spring of 1951 I visited the Tokyo Art Museum for the big semi-annual show, rather, as it turned out, an overwhelming experience. Although Japan is a small, and was at that time an impoverished country, the European-style painters seemed determined to electrify their spectators by the size of their canvases, some of which would have been too large for Versailles, and by the violence of their colors and their designs. About a dozen

Dr. Sam Houston Brock, who lives in Dallas, Texas, is currently taking his residency in oral surgery at Henry Ford Hospital in Detroit. His interest in Far Eastern art dates from his undergraduate days and was originally kindled by the interest taken in Japanese prints by James McNeill Whistler, the subject of a freshman English theme at Rice.

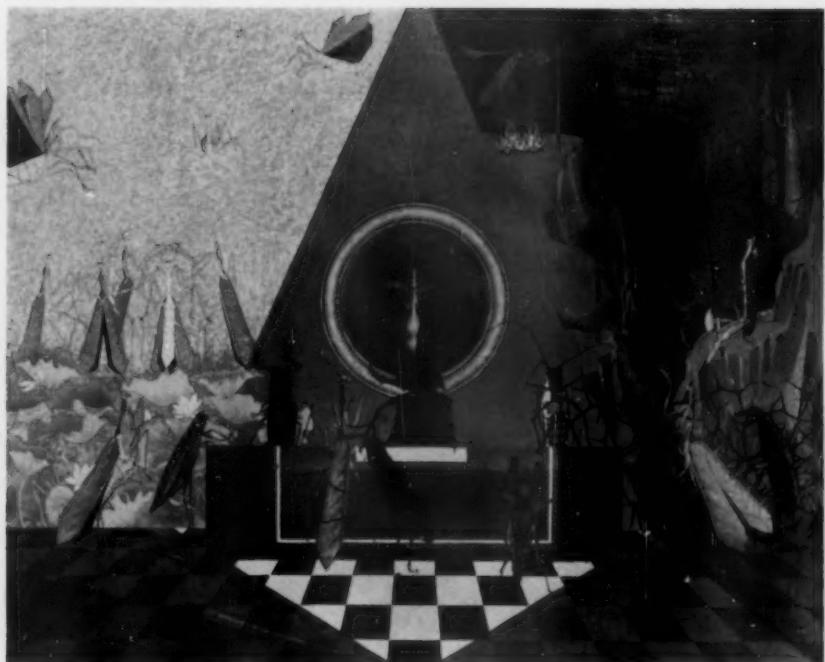


Fig. 1. T. Hatano: *The Last Judgment*, oil, Valley House, Dallas, Texas.

European painters of the period of World War I were represented in tireless echoes by hosts of their recent Japanese converts. It was not only the most violent show I have ever seen but also the most extensive, room after room after room.

I do not know how long I had been in the museum or how many rooms I had already passed—but it surely must have nearly been the end?—when I noticed on the wall at the far end of the gallery I had just entered a painting which was unlike any of the ones I was seeing and which proved a minute later to be utterly unlike any painting I had ever seen in my entire life.

The title of this delicate and somber canvas was *Kagami*, or the *Mirror* (Fig. 1) and the painter's name was listed underneath as T. Hatano. It was a scene of the Last Judgement with the King of Hell and his court on a checkerboard floor, the accused with guards, and a round mirror dead in the center of the picture like an eye in which crimes appeared, magically true and beyond denial, while on the left appeared the tortures of the damned, roastings and impalements in murky tones, and on the right were depicted the bright joys of the redeemed, their singing and dancing on curlicue Chinese clouds.

In this exhibition the meticulous design, the microscopic detail, and the presence of subject matter would have made this picture stand out in any case, but what made it so astonishing and so enigmatic—so *funny*, if I may say so—was the fact that the souls represented were not those of men but of praying mantises. This fact gave a sudden ironic twist to every possible interpretation.

Was it religious satire? But in a Buddhist country the salvation of insects would not be so pointedly sacrilegious.

Was it political satire? The war crimes trials were still in mind. The accused mantis has eaten a butterfly, at least one butterfly, as the mirror plainly tells. So then the point might be: How is it some mantises got to heaven without eating a single butterfly?

Or was the satire simply human? Praying mantises for Man, the elegant, cruel, absurd, and weak?

I was not able to decide that day or even now with all the advantages my curiosity has brought. For I did go to the museum office and ask for information about Hatano. Nothing. Fortunately, however, my persistence drove me to the basement of the museum where the old man in charge was able, at last, to rout out the shipping crate and the return address for Mr. Hatano's painting. When I pressed for any further information, the old man remembered that this painter always sent one canvas for the spring show and one for the autumn show and that that one was always accepted.

Picturing Hatano as a young firebrand and again as perhaps a mellow old cynic, I determined to visit the address I had found, since it seemed to me anyone who could imagine and paint *Kagami* would have to be worth the trip. And since I was intrigued at the time with the Buddhist notion that one can get the truest picture of a man by surprising him in the midst of his ordinary life, I went unannounced.

Two hours by rail and thirty minutes on foot brought me out almost to the end of nowhere, on a peninsula of hills stretching out into boggy rice fields that had once been shallow ocean. Then finally at the tip end of desperation there was suddenly a wall and a sort of palace gate in the unkept wilderness. A live road wound through an enormous abandoned garden and disappeared before it could reach any visible house. Off to one side in the trees there was a two-story concrete storehouse in which some family seemed to have taken up residence. Which? I thought. The palace? or that? Both in a way were right, as it turned out.

I chose, like the man in the fable, first the lead casket and this choice brought me suddenly and rather unexpectedly to the end of my search and of my most wildly mistaken conjectures.

"I wonder if Mr. Hatano lives near here, please?"

"I am Hatano . . . ?"

Hatano (Fig. 2) was a man of perhaps thirty or so, wearing pyjama



Fig. 2. The artist with a painting,
*Thistles with the Triumph of Good
Over Evil*, Collection of Waldo Stew-
art, Dallas.

pants and an undershirt, who paused, standing in a strawberry patch with a butterfly net in one hand, while two little boys—his sons?—went excitedly on with some sort of searching game.

I explained who I was and that I had seen his painting. To my delight, without surprise or apologies or confusion and passing the net to one of the eager children, he led me to the house and introduced me to his wife. We spent all that day talking and had dinner. Most Japanese houses are well kept and fairly empty. This one was not. It was not even a house. It was a two-story concrete storehouse built to protect the paintings and armour and porcelains of Hatano's family, since only a tiny fraction of these are ever brought out and displayed at one time; it was attached to a summer home, now lost, to which the palatial gate was an entrance. After the war the younger Hatanos had moved in here to live an ordinary life without being able to move the treasures out.

For me all the clutter was useful because it enormously speeded up the process of being able to ask questions naturally. The armour dated the family rise to the time of Hideyoshi. The porcelains we used for two seemed designed for giants or banquets. The Foujita portrait of Hatano's father, stern and magnificent in thirty tones of gray and khaki, led to talk of childhood and to snapshots.

Not all of what follows was learned on that one first visit, but I will record it, not in the order I heard it, but rather as it occurred. As a boy Hatano wanted to be a painter and showed such talent that he had pictures hung in national shows by the age of seventeen. His father, a practical and successful building contractor, opposed such a career. To please his father Hatano gave up painting suddenly and completely. Architecture became a compromise and sport became an escape. He pursued archery and wrestling and swimming with a fury that brought him to the Olympic competitions in

Fig. 3. Mantis Eating a Moth. Detail from a 14th Century Chinese vase, Topkapu Sarayi Museum, Instambul.



swimming for the games manqué of 1940. The war was spent, mostly fishing, as a navy architect. Then with his father dead, Hatano began studying oil painting in the European style from Japanese painters forced home from Paris by the war. Soon after the war his style started to crystallize and there began the wonderful series of two or three paintings a year which the old custodian had mentioned in the basement of the museum.

In as much as Hatano had never made any effort to sell his paintings, I was able to see stacked in his home practically his whole output up to that date. Seeing them and knowing him a little, I was able to begin to recognize his characteristics, though they were hardly the ones I had expected as I speculated on *Kagami* at the museum. Of course, I have now seen several others. In fact, in June and July of 1955 the Dallas Museum of Fine Arts gave Hatano a one-man show that offered him, almost complete, to the public for the first time anywhere.

Standing among all the Hatano paintings at that show and looking around the lovely octagonal gallery, I think the same two most obvious characteristics struck almost everyone. First of all the calm quiet brilliance of finish and detail, and secondly the specialization on "life under the leaves", on praying mantises especially, but also on frogs and lizards and beetles and on foliage and flowers of one kind and another. These two characteristics are so striking that anyone who has ever looked at even one Hatano painting will instantly be able to recognize another.

Most Westerners are rather puzzled at the preference for mantises over human beings. Mr. Hatano explains that they are cheaper and more dependable than human models! While this may very well be true, it can hardly be the main reason. In the first place, Chinese and Japanese painting for at least 800 years has admitted birds, flowers, and insects as a major department of serious painting (Fig. 3), to say nothing of the use of similar



Fig. 4. Frog and Monkey from scroll attributed to Toba Sojo, XII Century (Fujiwara period).

material in comical or satiric works, such as the great Toba Sojo scroll of frogs and monkeys (Fig. 4), or Hokusai's illustrations for an insect novel whose heroine is a butterfly. In itself the choice of insects as subject matter is, for an oriental, more traditional¹ than original. It is only Hatano's use of this material that is really distinctive. I think Mr. Hatano simply *likes* mantises so much that he is able to find human qualities in them, in their delicacy or deadliness or poise. Their fragile absurdity? Or their stoicism?

The characteristic fine detail and the characteristic subject matter were obvious to everyone, but certain other traits became noticeable only when the whole Hatano show was viewed and reviewed thoughtfully. The most important of these less obvious traits, I think, is wit. And of course the wit is about human beings at least as much as about insects. Some of this wit is farcically clear, some so esoteric that a knowledge of mythology and iconography and art history is required to savour it fully. Some pictures seem playful or fantastic distortions of well known subjects of Western paintings of the past: Venus at the Bath, the Crucifixion, the Pieta, the Olympia, the Spirit of '76, the Last Judgement, and so on (Fig. 5). Some depend for their point on puns on insect names which vanish in English.

¹ In 1916 two Buddhist statues at Toshodaiji in Nara were taken down for repairs. On the stands under the statues were discovered some artist's random sketches and cartoons that had remained unseen by human eyes since the completion of the temple in 759 A.D. The subjects included horses frogs, birds, and . . . a praying mantis!



Fig. 5. Hatano: *The Prayer*, water color drawing, collection of the artist.

Another characteristic that emerges after a while of looking is a strong sense of pathos, of sympathy and compassion for the weaknesses of insects in which we see reflected our own weaknesses as human beings. Yet all their tragedies have the dignity of being *wordless*. All is stoic restraint. It is only by the droop of a delicate antenna or the helpless dangle of a tiny foot that the tortured mantises differ from the blessed mantises in their Last Judgement scene.

Suddenly one realizes how traditionally Japanese this all is after all. The restraint, the detail, the obsession with insects and flowers, for themselves and as symbols of human qualities, and the tenderhearted Buddhist all-inclusiveness. Hatano's work is traditional in the best sense of the word; it continues not the manner but the wisdom of the past and combines it with what is new for this generation. I know many Japanese artists who still work in the old style on silk and paper and I must say I really do like their paintings, old-fashioned though they may perhaps be. I know other young Japanese who are infatuated with European painting without being able to do more than echo its old discoveries and repeat its worn out lesson.

But I know of no one who has combined in himself, and that in an utterly unpredictable way, so much of what may well prove to have been the deepest and best in the Eastern and Western traditions.

ART, POETRY, AND IDEAS

Paul Ramsey, Jr. and John Galloway

*This was our heritage:
In Learning's monument
To study, and teach the young,
Until our days were spent;
To reembodiment
In age succeeding age,
That some few men might see,
Though, mostly, men were blind . . .*

Yvor Winters, *An Ode on the Despoilers of Learning in an American University*, 1947¹

The dean of a well-known midwestern school of fine arts has stated² that one significant tradition among artists is learning, knowing, sensitivity to values of modern life and awareness of ancient virtues. Certainly many painters and sculptors exemplify this belief; we think of Duerer, Bruegel, Klee, Botticelli, Leonardo, Alberti, Rubens, Rembrandt, Kandinsky.

And "the learned poet" was an ideal for generations of scholars and critics, an ideal given substance in such men as Milton, Dryden, Johnson. Modern poetry has often searched for a Western tradition of thought and feeling radically displaced in the nineteenth century; it has often failed, often turned aside into eclecticism or personality or occultism; at its best—in Stevens, Eliot, Yeats, Winters, Tate—it has been profoundly aware of the dangers of moral provincialism, it has seen the past by the light of the present, the present in the light of the past.

The contrast, and liaison, of past and present has been the substance of a General Studies course called Art, Poetry, and Ideas given at the University of Alabama by the authors of this article.

Paul Ramsey, Jr., who was Assistant Professor of English at the University of Alabama at the time this article was written, now teaches at Elmira College in New York. He received the Ph.D. degree from the University of Minnesota. His poems have been published in journals and collections of verse. John Galloway, Associate Professor of Art at the University of Alabama, was on leave in 1957-1958. He was affiliated with the Free University of Berlin while conducting research as a Fulbright Scholar in Germany. He received the Ph.D. degree from Columbia and is also a practising artist. Recently he has joined the faculty of Southern Illinois University at Carbondale.

¹ Quoted by courtesy of Alan Swallow (*Yvor Winters, Collected Poems*, Denver, 1952, p. 135).

² Kenneth E. Hudson, "General Education for Art Students," *COLLEGE ART JOURNAL*, XVI: 146-155 (1957), p. 154.

This course grew out of the Study and Planning Program initiated at the University by former President Oliver C. Carmichael. Specifically, the idea of Art, Poetry, and Ideas arose in the deliberations of a subcommittee whose purpose was to exploit the reference sources of the school. We felt that one group of such sources was ideas held by faculty members about art and literature which might better be explicated by a co-departmental effort. Thus we wrote the outline of a General Studies course which would bring to undergraduates an organized consideration of how painting and poetry may be alike, unlike;³ how ideas may be instrumental to the creative process in both literature and the visual arts; and how techniques and message may be comparatively evaluated in great or minor works of art. The petition by us to conduct such a class was affirmed after the outline was considered in turn by a series of committees and the College of Arts and Sciences faculty. It was decided that Art, Poetry, and Ideals would be offered to sophomores, juniors and seniors in all divisions of the University for credit in either English or Art.

A grant⁴ by the General Studies Committee of the President's Study and Planning Program enabled us to conduct part-time research for preparation of the course. During this time we made a syllabus. Poetic and pictorial works were chosen mutually so that a certain specialized relationship might be effected between us. We provided for ten weeks divided into five parts of two sections each (each section then being one week, or three class periods), as follows:

<i>Technique and Expression</i>	<i>Section</i>
1. Technique (element of pictorial and poetic form)	1
2. Expression; Rhythm	2
<i>Image and Idea</i>	
1. Representation and Imitation	3
2. Symbolism	4
<i>Freedom and Love</i>	
1. Freedom and Its Limits	5
2. Ideas of Love	6
<i>Ideas of Nature (1)</i>	
1. Renaissance	7
2. Late Seventeenth, and Eighteenth Century	8

³ We certainly did not expect in one or two semesters time to solve a problem as old as Horace (Cf. the classic essay by Rensselaer W. Lee, "Ut Pictura Poesis: The Humanistic Theory of Painting," *Art Bulletin*, XXII (1940), 197-269).

⁴ This grant came from Carnegie Foundation funds which had been provided the University of Alabama for carrying out former President Carmichael's educational plans.

Ideas of Nature (2)

1. Nineteenth Century
2. Twentieth Century

9
10

(The remaining weeks of the course were devoted to discussing additional qualities to be looked for in the poems and paintings of various periods, to developing notions suggested during certain discussion panels, to giving tests and drawing conclusions).

One has unlimited freedom in choosing ideas for such a course, evidently enough. We felt that all these ideas were major, crucial ones, and we also felt that a certain order inhered in this part of the course, as we moved from consideration of philosophical problems involved in technique and subject to major subjects, the last four weeks being chronological in scope and dealing with changing world views in relation to works of art and poetry.

Within each week, we had one class period devoted to the idea of the week in relation to painting (led by Professor Galloway), one to the idea in poetry (Professor Ramsey), and a third to a panel in which we attempted to unify the week's work, often with the generous help of a guest from the University faculty. One of us would teach the first class one week, the other the first class the next week—to keep the order straight, we made the syllabus fit, poems being listed first certain weeks, paintings the other weeks.

Our biggest problem in choosing works for the syllabus was not finding likenesses, but avoiding facile analogies that would load the course by "proving" that painting and poetry are essentially one. We wanted to discover, honestly, for ourselves, how much poetry and painting are alike and unlike and to discover what the give-and-take of such a course could bring to our own thinking and to the teaching of our respective subjects.

But, naturally, such a course exists mainly for the students. With that in mind, we tried to organize each page of the syllabus (and each week of the course) as precisely, yet as suggestively as possible. On each page we showed assignments, wrote a paragraph concerning the idea, and asked some tutorial questions. For instance, here is the page for section 2:⁵

Technique and Expression

2. Expression; Rhythm

Required Readings (see Bibliography for other assignments):

Arts and Ideas, W. Fleming, pp. 472-478; figs. 12:6, 20.5

Golden Treasury, Poem Number 321; Number 587.

Elements of Poetry, James R. Kreuzer, Chapter 9.

Abstraction and Empathy, W. Worringer, Chapter 1.

El Greco (c. 1541-1614), *Martyrdom of St. Maurice*

Wassily Kandinsky (1866-1944), *Improvisation 30*

⁵ The basic textbooks for the course were William Fleming, *Arts and Ideas* (New York, Henry Holt, 1955); and James R. Kreuzer, *Elements of Poetry* (New York, Macmillan, 1955). We found them both satisfactory, and we supplemented them with paper-back anthologies of verse, and reserve readings and visual studies (see Appendix A for Bibliographical examples).

John Donne (1573-1631), *Death, Be Not Proud*

Robert Lowell (1917-), *As A Plane Tree by the Water*

As technique is the means by which expression is accomplished, so is expression the aim of technique. Expression may be roughly defined as the total meaning of a work of art. The idea of expression joins in various ways the artist, the work, the subject, and the audience. Poems or paintings can express the artist's personality; they can express ideas; they can express feelings; they can express attitudes not inherent in the subject. Think a little of these different, yet similar uses of the concept expression. We shall think of them in this section, and particularly of the part played by rhythm in creating expressive works of art.

Some critics (notably Susanne Langer) hold that there exist vital rhythms which it is the basic function of art to reproduce. Others (notably John Crowe Ransom) hold that rhythm in a poem or painting is a pleasure added to other pleasures, the frosting on a cake. These are extreme views, both worth our thought. It had best be said now that truth does not always lie between extremes. The truth may be extreme; it may be quite apart from any pair of extreme ideas.

1. Which of these two paintings suggests more immediately the idea of destruction? Why?
2. Which painting seems the more imaginative? What is the basis of your choice?
3. Which poem expresses the more intense anxiety?
4. What is the function of the Biblical and Catholic imagery in Lowell's poem?
5. In what ways are the Donne and El Greco works like each other and unlike the two modern works?

During this week we discussed analogies of technique and expression between the pairs of works chronologically related and between the earlier and the later works. For instance, the vehemence of both Donne and El Greco is expressed through formal structures which are essentially traditional (Donne works within a form in some way mathematically precise, and El Greco uses a basically tiered composition originated generations earlier by Italian painters versed in mathematical relationships); while the urgency of feeling in the painting by Kandinsky and in the Lowell poem reveals itself in dislocated imagery. Kandinsky appears to be freer in his statement of personal symbolism than does Lowell, who is in some degree restricted by his Catholic and Biblical allusions and by the problem of syntax.

All four of the men are fierce and anxious spirits, striving largely for personal expression by violent rhythms. Lowell wrote as a Catholic baffled by doubt and despair; Donne shows his towering respect for death in his very denial of its power; El Greco is a spokesman of the militancy of the Counter-Reformation, yet his style emerges as a sign of some strange personal anguish; Kandinsky's technique, perhaps unlike that of the others in what it seeks, sustains a turbulence of emotion in the quest for a new mode of art.

In the interplay of ideas, arts, ages, men, the students found a good chance to come at poems and paintings in valid and unexpected ways.

The course attracted students from most divisions of the University.

Enrollment was closed at thirty-five. A majority were juniors and seniors (graduate students and freshmen were ineligible). While all members of the class had the nine hours of English required, only a sprinkling of the group had previously taken art courses. During both terms a number of official and unofficial auditors were present, and in the latter group were several teachers. Teachers who audited were largely from the College of Arts and Sciences, though some were from the Law School and the School of Home Economics. Visiting panel members represented the disciplines of Psychology, History, Mathematics, Music, Political Science, Law, Oriental Studies, English and Art.

The contributions of the guest speakers had, in general, an affirmative textural effect upon class proceedings and tended to expand profitably the ideas which had been discussed during the preceding regular lectures. In a great many instances, moreover, the visiting instructors had attended one or both of the class meetings pertaining to their topics. At other times an almost inevitably disunifying sequence occurred, and a slight majority of the students in anonymously evaluating the course at the end of the semesters suggested that the third period meetings conducted by the two regular teachers inclined to achieve greater continuity.

All the students wrote anonymous evaluations of the course. This was requested by the General Studies Committee. We asked the students to comment on the advantages and disadvantages of this offering as a two-man course, as a General Studies course, as a contribution to their education, to comment on the panel system and particularly on the advantages of having faculty visitors, and to say anything else they wished by way of criticism.

These evaluations were read first by the General Studies Committee of the University, then by administrators, and lastly by us. We got the clear impression that the students wrote their evaluations carefully and thoughtfully. They expressed many different opinions, in general opinions quite favorable to the course, to the multiple-teacher system, and to the possibilities of General Studies at a school where many professors believe the respective departmental offerings to be severely compartmentalized. We were nicely surprised, and a bit relieved, that not a single student objected to having two teachers. They liked the counterplay of ideas and attitudes; they liked having to respond in different ways to different personalities; they liked the variety. As one student put it, neither teacher had a chance to talk long enough to be boring. The poems and works of art,⁶ though considered difficult by a few, were praised in a large majority of the evaluations for being well chosen, relevant to each other and to the ideas. Several students, including some who

⁶ Most provocatively discussed by students of the poems, paintings and sculptures considered during the two semesters were works by Yeats, Robert Lowell, Kandinsky, DeKooning, Donne, Shakespeare, Donatello, Tennyson, Klee, Picasso, Emily Dickinson, Dante. After Kandinsky, Pollock failed to disturb non-Art majors, many of whom responded beautifully to abstract painting.

identified themselves as graduating seniors, wrote that the course challenged them more than most courses (some said more than any course) to do original and disciplined thinking.

Approximately half the group criticized us for not adequately bringing forth and sustaining discussion from all students. Several members felt that the course, especially because of the complexity and diversity of topics assigned for papers, was too difficult, though none complained of the very considerable amount of reserve reading required (and accomplished in almost all cases). A few students thought that too much attention was given to criticism of style in their writing of papers. A lesser number recommended that fewer poems, paintings and sculptures be analyzed, and one student said that a single historical period might well be studied during one semester. The principal criticism by one individual was that the classroom was too hot (a well-founded objection).

Almost every student said that he liked the idea of a General Studies course and no student disliked this educational approach. It was gratifying to learn through class discussions that in a locality where there is no sizeable collection of either contemporary or older painting and sculpture, our group was receptive to abstract-expressionist and primitive art. Likewise they enjoyed some of the most difficult modern poetry and criticism.

The students, from several different sections of the University, were diverse in their abilities and interests, yet composed a real class. The discussions were dominated by a few (including three really extraordinary) students, yet all students showed a lively interest, and some of the best ideas came from students not in Arts and Sciences (at the University of Alabama, the Art Department as well as the English Department is in the College of Arts and Sciences). They profited from the several papers written in the course, and by the end of the term even the students of lesser ability showed some freedom in moving around among ideas.

Perhaps the course helped teach them—we certainly intended that it should—that mind may be reembodied in age after age, that students as well as artists need awareness of ancient virtues and sensitivity to modern values. They learned that poems might be heard and pictures looked at without assuming that hearing and looking are all.

APPENDIX A

Reserve Reading Sources for Art, Poetry, and Ideas

- Abrams Editions, Library of Great Painters (portfolios of color plates, various individual artists)
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- Langer, Susanne, *Feeling and Form: A Theory of Art*. New York, Scribner's, 1953.
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- Upjohn, E. M., P. S. Wingert and Jane Gaston-Mahler, *History of World Art*, New York, Oxford University Press, 1949.
- Williams, Oscar (compiler), *A Little Treasury of American Poetry*, New York, Scribner's, 1948.
- Wingert, P. S., *The Sculpture of Negro Africa*, New York, Columbia, 1950.
- Winters, Yvor, In Defence of Reason, Swallow and W. Morrow, 1947. Esp. pp. 17-29, 75-89, 103-150, 361-373.
- Worringer, W., *Abstraction and Empathy*. New York, International Universities (tr., M. Bullock), 1953.

Letter from Japan

Since my primary interest is in painting I have spent considerable time visiting studios and exhibitions in galleries and department stores. There are a number of galleries in Tokyo, none of them spectacular by New York standards. But exhibitions are changed weekly and the artist is usually present while his paintings are on view. The handsomest space is provided by galleries in department stores. There are perhaps a half-dozen of these that carry on a number of cultural projects, one being the playing of classical records all day. Thus, Mozart, Bach and much Brahms and Tchaikowski are constantly heard. I am told that the collecting of classical records is unmatched in any other country.

When I begin to describe some exhibitions I have difficulty to overcome some hesitations. Inventive woodcuts and water colors by Japanese artists were known to me from shows at home. The oeuvre of such people as Okada and Noguchi was also familiar to me, and perhaps it was these works which I already knew that gave me such hopes to find even more surprising works by artists as yet unknown to me. Maybe I didn't see enough! The Museum of Modern Art was closed for rebuilding. However I managed to see some twenty or more exhibitions elsewhere.

Department Store Exhibitions

First I visited Bridgestones, a gallery where one usually sees good French Impressionist painting. Here some Picasso's and very good Rouault's are on permanent view. This time there were the selected works of the four Japanese artists chosen to represent Japan at the Venice Biennale. There were six large, very simple statements by Okada, very different from his earlier works which seemed intrigued by ancient beautiful surfaces. These pictures were clear, simple, monumental, and by thinking about them it comes to my mind how little one can say about things one likes. They had titles like "Time," or similarly abstract terms which, as he told me

later, had no other significance than to identify the pictures for cataloguing.

There were some Japanese style paintings of cherry blossoms, a carp in seiboku, and some figurative pieces. These were skillful, soft, yet to me without life. Probably done by some famous Japanese painter, too. Another artist was represented by large figurative paintings in strong primary colors, prismatically broken into smaller shapes and usually termed as "semiabstractions." These were forceful, loud, and not very original. Two sculptors were included: one showing rather handsome simple shapes with fine surfaces—the other had a number of nude figures—bronzes evidently inspired by Rodin. They appeared vulgar and not any "rediscovery" of Rodin, but done either by a late follower or perhaps an old man who had modelled them long ago. How they should represent modern art of Japan at the Biennale is not clear to me. So I was puzzled by this selection which I was told had been carefully made by a powerful artist-and-museum-director committee. Evidently the committee gave consideration on a political basis and reputation.

Next I visited at Takashimaya department store, a Japanese style one-man show. A young Japanese artist accompanied me. I was impressed by the bravura and skill with which quite familiar scenes were done. There were cherry-blossoms here, too, and some very sketchy figures of Buddha. These appeared in white on a bluish-greyish seiboku ground, done by a "resist" technique. The artist was present. He was thin, quite old, and wore a dark brown kimono. He smoked constantly and his fingers were yellow from nicotine. I liked these paintings. I asked the young Japanese artist who was with me what he thought of them: "Oh, Japanese style painting," he said disinterestedly. He wanted to move on to another show.

Western Style Realism

I believe it was then that we went to a very large exhibition by one teacher and

his group. When an artist gains some reputation in Japan he usually heads a group. Here were giant realistic harbor scenes, suburban roads, reminding me somehow of the old "ash can" school except that these paintings were five times larger. There were flower paintings with forceful green foliage, all illustrative and dry. I remember one very pretentious picture of a shepherd dog sitting under a tree. The dog's ears are pointed, his mouth is open, the tongue is hanging out. The painting is realistic, yet not to the extent of good, intimate craftsmanship. It was free from sweetness, soberly done, didn't tell a story. Yet to me it was just dull. Such pictures—and I have seen many similar exhibitions—always leave me puzzling. They are done by people living in Japanese-style houses, wearing handsome kimonos, who surely have a vaster knowledge of the beauty and complexity of Japanese art materials than I shall ever have in my life. Why this Western style realism?

I have seen other exhibitions in Japanese style painting: handsome kakemonos representing nothing but fish and flowers. Carps with glittering bodies are done over and over again—in the same position, same size, only slightly varied in colors. There are paintings of lilies with, to my eye, synthetic green colored foliage. One can see several of these exhibitions at a time. They all seem slick; the flavor is commercial.

At the same time there is a wide-spread interest and curiosity in "abstract art," primarily among the younger artists. The large "Independent Non-Jury Exhibition" at the Ueno Museum covering innumerable tightly-hung walls gave a diversified display of almost any French or American style of the last 40 years. Abstract paintings ranged from extreme polychrome to one entirely black canvas. I didn't discover any newness, nor any lovingly painted surfaces however. Many of them were raw paintings whose major disadvantage seemed to be that they were not raw enough.

I hesitate to go on with these descrip-

tions without introducing some positive statements. Often in the galleries I found smaller impressionist style paintings, sensitively done, that might easily be taken as a continuation of a Bonnard palette. They were superbly done, a joy to contemplate. I have seen excellent wood cuts with an extremely cultivated feeling for color and texture, and they were entirely modern. At Yoseido Gallery I saw gorgeous contemporary kakemonos rivaling the most lovely of their kind in the past. A drawing of a hardly recognizable pigeon by Wakita on a black kakemono with a slight blue border is particularly memorable.

Calligraphy

The contributions of contemporary abstract calligraphers have been known to me, of course, from reproductions. Their strong and varied experimental statements are frequently exciting experiences. Nankoku Hidai, one of them whom I visited in his Yokohama home, gave me many hours of the most absorbing information. He is the son of a renowned calligrapher who, by some of the Tokyo papers was named (much to his dislike) the "Saint" of calligraphy. It was he who had mentioned that thoughts and meanings could be conveyed in calligraphy without the use of symbols. Nankoku Hidai, from this, enlarged upon the actual introduction of abstract calligraphy in Japan around 1946. Having the largest collection of stone rubbings in Japan, he illustrated his thoughts about the calligraphic development by fabulous stone-rubbings and books, and enlarged a little upon the enigmatic variety of inks, ink slabs, stamp inks, brushes and papers—a variety taking a life time to understand.

Studio in Kyoto

In Kyoto I passed a house with a large studio window. No artist can pass such a place without curiosity. The owner of the studio was just leaving. I spoke to him and he asked me to come in. He was 40 years old, I guess. It is difficult to judge the age of the Japanese. Mostly they look younger than their age until suddenly they

become astonishingly old. The studio was charming, yet there were only two or three small paintings—one of them an oak tree realistically done, with reflections of sunlight on its trunk. This painting reminded me of one I had done at the age seventeen, painting it with great love and labor. And yet this picture was better than my efforts 30 years ago. This artist had been a Russian war prisoner. He showed me proudly a magazine of reproductions of paintings by Ilya Repin—realistic scenes of Russian history and life. He was polite and helpful like all Japanese. Why was I so depressed when I left his studio? Does it matter so much that this artist likes what others did 40 years ago? Do 40 years matter in time? Or is it that I like to remember the things which have moved the hearts of artists since then? Or is it that he just picked a poor time for his liking?

Again I think of my first days in Tokyo. When I arrived there Yokohama Taikan, one of Japan's great painters, had just died. I had never heard his name before, but the galleries and museums and other places were all showing his work. One day I visited the department store that was showing the personal belongings of Yokohama Taikan. His evening clothes and top hat, his braided court uniform, his kimono and chop sticks, his cigarette box and the place where he worked. Silently countless people stood in line and passed these objects. There was a little altar with an offering, too. Where would you find such acceptance of an artist except in a world so concerned with beauty and respect for art? In a country with such a love for gardens, flowers, theatre, and the tradition of fabulous kimonos?

Time and Timelessness

And still the puzzle of contrasts remains. Today I browsed in a book store to find some material on Kano School golden screens. I bought back issues of the 1930 "International Graphic." Here again I was confronted by the same traditional

style paintings, now known to me from visiting the exhibitions—the same artists, the same style, only here reproduced next to the photograph of the Japanese Crown Prince when he was a baby. I wondered again: did these paintings compare well to paintings of the same time in America, when "Life" magazine was still called "Vanity Fair?" Aren't we too "timesure" with our illusions of progress? I am thinking again of the sailor-suit uniform with the pleated skirts, of the gravel roads, and so much else that may be called a "time anachronism." And I began to wonder: Does it matter so much to be in time with one's own time? Is the traditional side of Japanese life, which some try so eagerly to abandon, still so strong that it must continue to hold its place in all things of culture? And only where the effort is made to assimilate the new are results so meager? To give one answer or another is difficult.

The same is true for poetry—"The old pond. A frog jumps in. Plop!" This is perhaps the briefest yet one of the most loved by the Japanese. I collect calligraphy, kakemono's by famous writers: Some say, "Fan gives cool breeze to man" (or) "through white blossoms appears snow on the mountain" (or) "A crane flies over a thousand year old tree." When I ask the priest in the temple where I am staying to translate these poems for me he often hesitates and says: "Perhaps it means . . ." and gives an answer. "When I ask him why he says, "perhaps," he looks out of the window, upon a moss garden arranged with rocks, and says: "It is the reader who fills in the meaning of the words. It is like this garden. The moss might be the sea and the rocks its island. Or it may be the sky with clouds drifting through."

ULFERT WILKE

Kyoto, May 1958

(Reprinted, with permission from *The Louisvillian*, June, 1958.)

LETTERS TO THE EDITOR

Crafts Versus a Technological Civilization

Sir:

Herwin Schaefer's article in the spring issue of the COLLEGE ART JOURNAL entitled *The Metamorphosis of the Craftsman* deserves a reply. There is no argument over Mr. Schaefer's main contention:

"The inexorable laws of economics and the realities of our technical world are forcing more and more individuals of creative ability to other careers than that of craftsmen, who in an earlier age would have become craftsmen."

Yes, this is so. The kind of valuing that has created our social-political-economic-cultural fabric does force an increasing number of individuals into technical or related fields.

I'm not so sure about the "inexorable laws" part of it. So many things that we call inexorable laws are part of a system of ideas that go to make up a particular ideology. We feel more comfortable about accepting the ideology if we call the principles on which we build it "inexorable" or "reality".

The study of art should make us aware that in man's search for Reality his ideologies represent the mode under certain historic conditions in which living men went about meeting their needs, defining their ends and expressing themselves. The arts and crafts (among which industrial forms are of course included) are perhaps the richest symbolic expression of man's valuations. His values are his spiritual tools for grappling with that eternal unknown—Reality. Science and religion become inextricably bound up in the concretization of the arts too, as John Alford's article in the same issue so illuminatingly demonstrated.

In a predemocratic era, it was not uncommon for kings to suppress inventions that would disturb the balanced relationship within the community of crafts.

Industrialists in our democratic era suppress inventions for their own reasons, as well as encourage them.

"You auto buy now" highlights the fact that in our current industrialized society rapid obsolescence is "crafted" into the production scheme, and it makes clear that some of our "creative" tastemakers in industry have lost touch with the great unwashed public—and it is not just a matter of fins on the fenders, or a plethora of taillights.

"You auto buy now" highlights another fact: that in our highly technical society, headed steadily toward automation, for every fourteen men displaced by machinery on the production line, nine new men are needed on the distribution line—in advertising, clerking, inventorying, transporting, warehousing, etc. Creative work? The new craftsman?

Eric Fromm, among others, in *Man For Himself* and *The Sane Society*, has pointed out the nature of the salesman's personality orientation vs. the productive personality, and the danger to society and human values in the increase of the former over the latter. Isn't there the fundamental problem of the relation of the product to the production process that Mr. Schaefer ignores here?

What was most irritating to this reader was the smug peroration to Mr. Schaefer's essay; "Let us put things and people in their proper places and acknowledge our world for what it is. . . . Let us recognise the compelling reality of our industrial world . . . and let us honor the men who are doing a good job and are thereby craftsmen in the only real sense of the word."

Fundamentally, the reply that Mr. Schaefer deserves lies in the realm of definitions and values, not in statistics. Mr. Schaefer assumes that the machine is the

new tool and therefore the technician and the designer is the new craftsman. Nowhere in this article does he attempt to define either tool or craftsman, so perhaps we might best start there.

Eric Gill some time ago gave definitions for the distinction between tool and machine that still seem fundamental and genuine to me. A tool is an implement that helps a man do his work. A machine is an implement that a man helps do its work. The craftsman is the skilled and responsible workman who makes well what needs being made. The factory hand is the skilled tender of the machine that makes well what needs being made.

Now the distinction here is one of relationship—the relationship between a man to the work done. The craftsman is always intimately involved with the tool, the material process, the finished object. He is always involved in a three-way process, one of imagineering (be it rocking chair, rocket, or foreign policy), one of organization, one of execution. He is involved as a whole person, intellectually and physically in the process of making, so that the finished object is the product of a man. In the making of such an object a man can take pride. For such an object a man can be responsible.

The distinction between tool and machine is not one of speed. It is a matter of orientation to the work process. The belt system of production turned many tools into machines. The electric motor and electronics has released many machines to the status of tool again, potentially. The problem mainly is one of ideology. The complex mechanical computers are tools for speeding the process of assimilating and coordinating data for the scientist. They are not machines for thinking.

I can illustrate this difference with two stories from Mexico. Some years ago an American firm established a serape factory in Tlaquepaque near Guadalajara, one of the rich craft centers in Mexico. Local weavers and their sons were hired to man the looms to produce colorful adaptations of Mexican patterns that could sell well on the American market. Exhausted

at the end of the day as industrial "hands" the older men, raised within a vital craft tradition, went home to weave on their old looms serapes for themselves and their community according to their own designs. This was their re-creation. They had no use for the product they made for commercial sale. The younger generation, alienated from their traditional past, gathered at the pulquerias for their recreation.

The second story is told of Mrs. Dwight Morrow when her husband was Ambassador to Mexico. She had wanted a dozen dining room chairs. She found one she liked, asked the craftsman who made it how much it was and was given a price. She said she wanted a dozen exactly like it. What would be the price on a dozen chairs?

The craftsman did some figuring and came up with a price substantially higher than twelve times the price for the one chair. Mrs. Morrow expressed surprise and said that in the United States one often got a lower price for twelve of a kind because it meant less work to make twelve things alike. One never paid a higher price than the unit price. The old craftsman replied that he did not see why he should not be paid extra for the boredom of making twelve things exactly alike.

Several years ago I went through the Pyrex Division of the Corning Glass Factory. There at the powerful lathes where the mold for the Pyrex glass shapes were being cut with beautiful and amazing precision were the skilled "craftsmen." They were sitting down reading magazines, while the machines cut the steel. Their work was to set the machine up, watch it, feed it, and remove the product when the machine was done.

Yet I do not doubt (if one can trust Elton Mayo's statistics in *Human Problems of an Industrial Civilisation*) that these men left their relatively short shift at the machines more exhausted and depleted, who gave only part of themselves to their work, than the Mexican cabinet maker who wanted less money for more work, provided he could use inventiveness and imagination in following the wood and his own exuberance in working out

each of the twelve chairs. His chairs were intended to stay in style and strong for at least the next generation or two. He recognised no problem of obsolescence. Real human love and engagement, as the existentialists like to call it, is never obsolete.

The attitudes toward work and product of a technical point of view are control, efficiency, duplicability, perfection.

The attitudes toward work and product of a human point of view are power, expression, individuality, and love.

These aims are not necessarily antagonistic, but they are not synonymous.

Thorstein Veblen, as long ago as 1911, recognised the tension that exists between purely technical considerations and fundamental human needs. In his *Instinct of Workmanship* he wrote of the emerging problems of our industrial world: "The training given by the current state of the industrial arts is a training in the impersonal, quantitative apprehension and appreciation of things, and it tends strongly to inhibit and discredit all imputation of spiritual traits to the facts of observation. It is training in matter of fact; more specifically it is training in the logic of the machine process. Its outcome obviously should be an unqualified materialistic and mechanica-animus in all orders of society, most pronounced in the working classes since they are most consistently exposed to the discipline of the machine process.

But such an animus that best comports with the logic of the machine process, does not, it appears, for good or ill, best comport with the native strain of human nature of those people who are subject to its discipline.

In all the various peoples of Christendom there is a visible straining against the drift of the machine's teachings, rising at times and in given classes of the population to the pitch of revulsion."

The Arts and Crafts movement of the Victorian period? Pathetic Mr. Morris? Pathetic Mr. Ashbee? Could this be one of the signs of strain rising to the pitch of revulsion?

Let us give the arts and crafts movement its due. The ferment that such men

as Welby Pugin, William Morris, and John Ruskin started went on to influence Van de Velde, Mondrian, and Gropius. The Bauhaus is an outgrowth of neo-medievalist principles—a giant step in the attempt to reestablish the integrity of work. There was the attempt to bridge the gap between technical thinking and beaux art thinking which had gone on in Europe, since David as dictator of art education after the French revolution, had set the pace by keeping the technical and trade schools separate from the Ecole des Beaux Arts. These groups also dislike the ultimate "esthetic" craft object which Mr. Schaefer so rightly deplores—the bottle with no opening, but that is not the central problem of a craft vs. a technological civilization.

We who are in college teaching positions have a tremendous responsibility to the generations who pass through our hands—a responsibility to awaken their perceptions and the grounds on which they rest so that their judgments are firmly founded that they may have confidence in them—to make them aware of the consequences of values—to make them aware that beauty is a consequence of health, a bloom of life, and to make them hunger for it. Eventually these young people will be in positions of power where value decisions are made.

We who are concerned with art must be concerned with the conditions and social relations from which art springs and which governs its fruits. Jackson Pollock, Fritz Winter, Franz Kline, and Soulages, to mention only a representative few, who work under the banner of tachism or action painting, what does this development mean? What value must we place on the current drift? What states of soul in modern man do these forms reflect? Toward what do they point? What areas of esthetic response do they call forth from the observer? Painting is always saying something about the soul of man in tension with historic process. It behooves us to read well what the signs of the times are.

Technologically perfect thermonuclear war is just moments away from achieve-

ment—crafted by the designers and technicians who are "doing a good job." Our missiles and planes are exciting examples of technological perfection. In terms of the amount of national treasure which we invest in them, these are the objects for which we are willing to pay that little bit more for a dozen all alike.

Mr. Schaefer says that all would be well if these anachronistic artsey craftsey people would stop dragging their heels on the cart of progress.

My argument here is that there is heroic pathos in the arts and crafts movement, and that the real dangers to our civilisation lie within the drift—the "inexorable" drift of the unanalysed totally technological point of view.

WILLIAM DARR
Amherst College

Sir:

Mr. Herwin Schaefer and his critically worded "The Metamorphosis of The Craftsman," (*CAJ*, XVII, 3, Spring, 1958) has raised many questions that remain unanswered and has dealt primarily with generalities that unfairly present his biased views on the crafts.

The strong forward movement in the Designer-Craftsman area in the past few years has proven that it remains one of the few areas of expression in our time that have not lost sight of purpose and direction. Other areas within the arts have exploited their medium to such a degree that only a blind alley lies ahead. The craftsmen resent the minor role some critics label the crafts. Are the crafts and their contemporary expression any less contributing and creatively impelled than that of painting and sculpture? Has the very bad craftsmanship that prevails in the painting and sculpture area a greater legitimacy because it is in the area of *fine arts*? Our position of importance is facing close scrutinization and unwelcomed, unconstructive criticism, but our place will be strengthened by the very fact that this new giant is commanding attention. The craftsman of today is not attempting to recapture the values of the handicraft age in our everyday objects, but since every gen-

eration produces its own values and directions, we are vitally concerned with contemporary challenges as they relate to our own time with new and old materials. The crafts are to be no longer considered as a minor art form but an area of expression that will demand and receive equal consideration with other areas within the *fine arts*.

PAUL P. HATGIL
University of Texas

Sir,

I agree with Professor Schaefer that poor design and craftsmanship evidence themselves frequently in craft exhibitions. I agree, too, that his paper displays the same qualities he ascribes to "artworkers." He seems to need confirmation of his worth, or academic advancement, in writing his article. Professor Schaefer seems to have raised his nose from his history books only long enough to take a quick glance at a few handicrafted pieces. If it is not his ignorance, then it must be his insincerity in using the illustrations he did, to infer that such objects were representative of what craftsmen are doing in America, Europe, or Japan.

The craftsman of today *has* realized that the world has been changed by technology and democracy. He knows what junk is offered to the consumer by the factories using the latest technological means. Does Professor Schaefer know what kind of jewelry or ceramics the stores sell? How many commercially made cups have ears that can be comfortably held with the fingers? How many that show any feeling for form or decoration? How many original fashion designs do we have? If industry has "pre-empted the purposeful production of objects for use," it has done so without using taste, and in many instances, without knowledge of function. The need for artist-craftsmen to supply everyday objects that are beautiful to look at, and comfortable to use, is greater than ever. Some amateurs and dilettantes do exhibit poor work. Does that justify Professor Schaefer's generalization that all craftsmen of today are producing "not only useless, but for the most part bad

useless objects?" Let Professor Schaefer vent his spleen at industrially made objects if he thinks improvement in taste and craftsmanship is required.

The craftsman of today *does* have "flawless workmanship." He *does* think of himself as "a workman in the best sense of the word." Professor Schaefer seems to be sitting at his desk thinking the craftsman ought to be this, that, or the other thing. His purely intellectual approach robs him of any sense of the life around him. Our contemporary craftsmen approach their work with the same dedication to technique as any craftsmen of the past. If they are also endowed with esthetic values, and produce objects of beauty as well as of use, what makes them useless to society? If there are any "delusions based on nostalgia and sentimentality," they are Professor Schaefer's, for the "craftsmen of old."

The beautifully made things in the past were meant for the few. They were luxury items. Today craftsmen produce handmade objects of beauty and originality for more than just the rich church or the rich layman.

Professor Schaefer urges the craftsman to apply his talents to industry. Is industry really interested in the creative individual, or in one who can be molded to conform with industry's ideas of commercialism?

Where have some of the best commercially made products come from? From areas where the greatest amount of hand-work has flourished, such as in the Scandinavian countries. The fostering of hand made objects should therefore increase, not decrease.

Professor Schaefer wants more craftsmen in industry. Castigating them, suggesting they are useless, saying they produce ugly objects, are rather strange methods of encouragement. Professor Schaefer should acquaint himself more fully with what craftsmen are doing, and then spend his energy convincing industry that it needs more creative workers.

YONNY SEGEL
*The New School &
Pratt Institute*

Reviewer Answers Author

Sir:

In Professor Nahm's "An Author's Reply" (*CAJ*, XVII, 3, "Letters") there is I feel one point which calls for a few words of amplification on my part. In no sense do I wish this "commentary" to be considered as either "an answer to a reply," or an invitation to verbal combat; for I can while holding to the position I wish to outline, appreciate Professor Nahm's understandable distress.

Professor Nahm states in part:

I am a professional philosopher and, in writing technical philosophy, I write primarily for my philosophical peers. In what other way could a technically trained speculative philosopher write if he is to satisfy his own conscience and the needs of his own learned clan? The problems of art and of fine art which I discussed in *The Artist as Creator* are, curiously enough, not primarily artistic but philosophical.

I cannot quarrel with this in the least but I do raise a corollary factor for consideration which I believe is applicable to the preparation of a book review. In a specialized journal is a book reviewed for the expected readers of the book, or for the regular readers of the periodical?

As a sometime reviewer for the *College Art Journal* I have assumed that the majority of its readers were people actively engaged in the academic study of the creative arts and/or art history, or were teachers of academic art courses on the college level. I have held as a basic premise that a reviewer reviews for the readers, and in this instance I would argue that the readers of the *CAJ* are not Professor Nahm's philosophical peers. I believe—perhaps erroneously—that the *CAJ* reader is more likely to be my peer.

This is not to say that students and teachers of art have no interest in or need for philosophical essays, issues and esthetic considerations. But there is I believe a distinction—as Professor Nahm points out—between the professional and the non-professional in any intellectual discipline.

Granted that a book's title can be a misleading attraction, (as perhaps it was in this case) I hope that a potential reader will never restrict himself to merely noting the title and accepting or rejecting the inherent worth of a book on the basis of one, necessarily brief, "notice-review." The readers of the *CAJ* are largely academic people, and I trust that they make use of the multiple opportunities available to them in a case such as this where there was clear indication (in the disputed review) that the book was of a highly technical nature in an acknowledged field of specialization—a field, if my premise is right, not typical of the majority of the readers of the *CAJ*.

All of this I realize is a special point, but I feel it is one worthy of consideration. Of course this does not mitigate the source of Professor Nahm's distress, nor does it rectify a possible disservice resulting from the fact that a philosophical essay was sent to a periodical like the *CAJ* for review.

GEORGE EHRLICH
The University of Kansas City

Kunstwollen and Artistic Purpose

Sir:

In the introductory remarks of Prof. Gombrich's article, "Art and Scholarship," (*CAJ* XVII, 4, Summer, 1958), Prof. Gombrich invites debate on the points raised in his admirable address. I should like to refer to his remarks about Riegl's *Kunstwollen*—artistic purpose—pp. 351-52.

Prof. Gombrich warns against a "simulacrum of an explanation which puts an end to further search." At the same time, while admiring the "image-man" (Michelangelo, in his case), he gives the "word-man" his due and states that scholars necessarily use words to convey meaning. He admits that Wittkower, in his *Architectural Principles in the Age of Humanism*, has "churned up a host of new problems which can be brought to bear on future research. . . ."

I should like to submit that *Kunstwollen* has been similarly seminal. Surely, Riegl's term is a concept—and in danger of being

used as a "simulacrum of explanation." At the same time, Woelflin, Worringer, and Panofsky have acknowledged its usefulness as a tool for gaining insight into the processes of art.

It would seem to me that no alternative exists for the scholar's coining a word to label his insights, and that the danger of this practice does not lie in the configuration he thereby creates—such configurations are the very stuff knowledge is made of—but in the temptations it offers tired minds longing for a definitive answer. This is a temptation that cannot be avoided. Prof. Gombrich shows its dangers when he mentions Vasari's "the heavens were moved. . . ." But can he stop at the "I know not?"

Unless Prof. Gombrich intends to mount the scaffold together with the "staff and students of Slade" to decorate the hall in which he has been speaking—I see no other alternative—he must accept words as symbols of knowledge, be it *Kunstwollen* or his own provocative "Hobby Horse" in *Aspects of Form*. To creative minds, such subsumptive conceptualizations are necessary and welcome stepping stones toward a larger understanding. It is not their fault if such concepts are turned into cornerstones by lesser minds who crave finite structures of meaning.

ERNEST MUNDT
San Francisco State College

Defense of Sedlmayr

Sir:

As a student of art, history, art history, and German and a recent delighted discoverer of your fine magazine, I would like to reply to the provoking article by Mr. Hodin on post war German art criticism (*CAJ*, XVII, 4, Summer, 1958).

Under the stigma of "dogma" and "pseudotheology" the work of Hans Sedlmayr was made the brunt of a pretty smearing defense for modernism. An unreasonable interpreting into Sedlmayr's *Verlust der Mitte* (Art in Crisis) of anti-personal, bitter, reactionary strictures does not appear justified on a fair reading of the book. The most startlingly belligerent aspect of Mr. Hodin's remarks was the

unfounded, prejudicial comparison at the beginning of *Verlust der Mitte* with Rosenberg's *Mythus des 20. Jahrhunderts*. One who has considered both these books finds, I think, a close adherence to study of cultural theory, while Mr. Hodin built his whole smear on political inferences too long after the fact to be interesting today.

Mr. Sedlmayr has, unlike some, taken a consequential part in the life of a nation, a nation whose army was defeated; thus perhaps he is not prepared to meet almost libelous attacks on his Catholic view of the traditional, sacramental nature of art. Yet to me this would hardly seem license to make capital of the fact.

EDWARD VARGAS
Oakland 1, Calif.

Gilbert's Museum Rating

Sir:

I was perplexed, then hilariously entertained by Creighton Gilbert's "A Rating for U. S. Art Museums," published in the COLLEGE ART JOURNAL, Summer, 1958.

Gilbert has introduced a new kind of art parlor game which may have a certain success on campus. Its object is to "rate" our art museums, and its method is one of the most peculiar, statistically, ever invented by a fun-loving college professor.

Starting with John D. Morse's innocent, useful little book, *Old Masters in America* (Rand McNally and Company, 1955), he proceeds to make the *number* of works by Morse's chosen forty "old masters" serve as "the one best sample of total museum holdings." But is it? In spite of Gilbert's assertions that this is playing fair, what happens when such a measure is applied to Cleveland? Even with its superb Medieval collection it appears as ninth in his rating. What of Kansas City, famous for its Oriental art? Thirteenth, reports Gilbert. It is plain to see that the Morse list (from Giotto to Courbet) cannot alone suggest the importance of the institution under scrutiny.

Even if we were to accept a list of painters and add up the works allegedly by them in American museums, this could

not serve as a yardstick since we have no exact knowledge of their authenticity, condition or quality. Everyone knows that museums contain a certain number of works ascribed to the greatest names which are highly suspect; many fall into the category of a well-known "Veronese," once succinctly described as a "Dead Christ Supported by Attributions." Gilbert realizes this danger but pretends that the larger museums will be more cautious with their attributions, which will average out the optimism of the smaller galleries. The optimism, I fear, is his alone.

Now Morse's list was never meant to measure. He makes this clear in his preface by asserting that it is not definitive. But if it is to be used in this way, we must ask Morse why (aside from personal preferences) it should include Gerard David rather than Rogier van der Weyden or put Murillo in and Zurbarán out or why Constable, England's greatest *national* painter, was chosen above Turner, England's only *international* painter.

Gilbert begins with a "raw ranking" of museums by the numbers of works on the Morse list. (Table I). He goes on to another Table, II A, where he winningly adds up the works by community and then compares them with population figures and population rank. Here the fun really starts, for he draws a series of remarkable inferences from such comparisons. First, a set of platitudes: 1) A community of more than 735,000 people can normally expect to have a major, ranking museum. 2) A community of between 735,000 and 450,000 can regularly expect to have a smaller, unranking museum. 3) A community of less than 450,000 will normally not have a museum with old master paintings." Any surprises here? Yes, and to be severely dealt with by Gilbert, who suddenly assumes a highly moralistic tone. San Diego is "a shining exception upward," two other cities, Indianapolis and Rochester, rank just slightly above their "handicap," and two others, Louisville and Youngstown, have "failed completely" to match their community size.

Raising his judge-and-jury tone, Gilbert goes on to some highly suspect explana-

tions regarding Pittsburgh, Cincinnati, and Louisville. Pittsburgh, too, has "failed" while Cincinnati has "the most exceptionally good record" among the large collections, and poor Louisville, the other largest city in the group, has "nothing at all" and cannot be "excused" because its size puts it into a category which, according to Gilbert's thesis, should have produced "one to eleven" candidates for his roster. Indeed, Louisville (Gilbert once taught there) comes in for a severe raking over the coals, and a number of irrelevant facts (few per capita gifts to the Commu-

nity Chest, no audiences for touring plays, small bequests to hospitals, etc., etc.) are cited to account for the dismalness of its failure. Here the author leaves the world of art to enter into the speculations of pseudo-sociology, and nowhere does his method of estimating a collection's importance or a museum's usefulness to a community assume more fantastic proportions.

I would suggest to Gilbert that he might play with the idea further. I propose yet another table to continue the game:

TABLE III
(in order of city size)

Explanatory Legend:

- Column 1. Population rank of community
- Column 2. Name of community
- Column 3. Rank of holdings of Alinari photographs (in thousands)
- Column 4. Number of washrooms in city hall
- Column 5. Mileage of bus lines per city

1	2	3	4	5
1	Bo-Peep (Ark.)	6	60	12
2	Snork (N.Y.)	3	4	185
3	Metropole (Mass.)	2	200	14
4	Wagonwheel (Neb.)	24	16	6
5	St. Legerdemain (Idaho)	1	4	18
6	Pratt Falls (Ore.)	1	0	0
7	Brown City (N.D.)	2	4	8
8	Endymion (Vt.)	2	7	2
9	Wormwood (Ariz.)	18	2	12
10	Cabarelllo (Calif.)	12	6	10
11	Necropolis (N.H.)	2	1	1
12	Rock Pile (Me.)	0	234	3
13	Viking (Minn.)	2	11	4
14	Wampum (Wyo.)	0	13	7
15	Ohio (Ohio)	2	4	6
16	Antebellum (N.C.)	4	26	19
17	Harold's Club (Nev.)	235	6	9

As Gilbert would say: "Table III has, I think, a good deal of fascination. It shows individually what cities have done better than one might expect and what cities have lagged behind. The most promising inference lies in a small center like Harold's Club (Nev.). Who would have supposed that it would have ranked so far above Snork (N. Y.)? And how can

we excuse the excessive failure of Wampum (Wyo.) with 13 washrooms and 7 miles of community bus lines and *no* Alinari photographs at all? Perhaps Pratt Falls (Ore.) without washrooms or bus lines may be barely forgiven, but what of Ohio (Ohio) with its wretchedly poor showing? Is it too much to suppose that the small attendance at foreign films has

disastrously affected its civic responsibility?"

Seriously, such absurdities as Gilbert has given us appear out of place in the COLLEGE ART JOURNAL. How much more useful is *A Guide to the Art Museums of New England* by S. Lane Faison, Jr., (Harcourt Brace and Company, 1958), which has just appeared and where the unique "holdings"—to use Gilbert's stuffy term for works of art—are selected with intelligent comment. I suggest that the "professional visitors from abroad" for whom Gilbert shows such concern, would do better to consult it than go racing out to Muncie, Indiana (rated twenty-second on his list).

DANIEL CATTON RICH
Worcester Art Museum

Effect of History of Art on Students

Sir:

I am presently conducting a research study of the effect of variously oriented courses in the history of art on college students' attitudes toward and understanding of painting, sculpture, and architecture.

If anyone has done, or is engaged in, research having a bearing on this study, or wishes to express his views on the subject for the purpose of this study, I will appreciate hearing from him.

ROBERT S. HERALD
Art Education Department
New York University
Washington Square
New York

Comments by the Editor

The emphasis upon Asian Art in this issue stems in part from the UNESCO Conference held at San Francisco last year, where several of our colleagues expressed the belief that college art departments (as well as museums and libraries) could effectively serve the growing American interest in Asian affairs by broadening their programs in Asian Art and Culture. The papers by Mr. Campbell and Mr. Tobey were read in the arts section at San Francisco. It is perhaps an indication of the rising interest in Asian Art that, unsolicited, the other papers have come in during the last few months.

In the late spring, leaving the burden of getting out our Summer issue to Henry Smith (typographic design is just one of his jobs), we flew to Brussels to visit the Fair. It is certain that cultural diplomacy has finally entered our foreign policy and that painting, sculpture and architecture are playing an important part. Only a few years ago about the only contemporary American artist who was even moderately well known in Europe was Calder. Today the abstract expressionist group have been thoroughly discussed, not only in Paris and London but in Rome, Munich, Basel, Madrid and Tokyo.

The U.S. Pavilion at Brussels Fair

The art exhibits forming part of the official United States presentation came under critical attack even before the United States Pavilion opened its doors to the public on April 17, 1958. They were thus placed in an unfavorable light before the fact. Once the exhibits were placed on view, a great deal of this criticism was dissipated, and it is both unfair and unfortunate that the totality of American

participation should have been subject to such prejudgment.

It may be worth while to review the pertinent facts in the organization of this complex of exhibits. In the first place, it must be remembered that the entire American presentation at the Brussels World's Fair is both national and official. The United States Commissioner General was appointed by the President under pub-

lic law, and the funds placed at his disposal are public funds appropriated by the Congress. Moreover, the total American presentation has been the largest enterprise of its kind ever undertaken by the United States Government. In the area of Fine Arts alone the American Commissioner General was obliged to consider three major areas of involvement: embellishment of the American Pavilion and the American site; selection of representative art exhibits to be placed in the United States Pavilion; and the recommendation of representative material for inclusion in the International Exhibition, "Fifty Years of Modern Art," organized by the Belgian authorities.

Faced from the outset with the need to plan and erect an American Pavilion and to fill 300,000 square feet of available floor space with exhibits representative of American life, all in a period of less than a year, the Office of the Commissioner General believed it essential to rely for the selection of exhibits in all fields on qualified professional advisory committees. It was apparent that the small staff of the Commissioner General's office could act only in a coordinating and administrative responsibility and could not take upon itself the impossible task of selecting and assembling a great national exhibit. Thus, one of the Commissioner General's first moves was to appoint distinguished advisory committees in the arts and sciences—one on architecture, one on fine arts, four in the various branches of science, one on industrial design and crafts and still others for music, drama and film. The Commissioner General charged all of these committees with massive responsibility in the selection of appropriate exhibits and the selection of performing artists.

The Fine Arts Advisory Committee has had as its Chairman, Mr. John Walker, and included in its membership Messrs. Leslie Cheek, Rene d'Harnoncourt, Thomas Howe, James Rorimer, Gordon Washburn and the late Francis Taylor.

The Committee determined, with the full concurrence of this office, that every attempt should be made to win maximum

entry for our senior living painters in the great international exhibit being organized by the Belgians and that the art shown in the American Pavilion should attempt to incorporate facets of our culture little known to a vast European audience, which would also, in the Committee's judgment, be of surpassing interest to such an audience. In conformity with the practice adopted by this office of utilizing as many professional bodies and qualified experts as possible, in order to make the American presentation truly representative, the Committee turned to three institutions to implement the complex of American art exhibits—the Museum of Primitive Art for the exhibition of American Indian art; the Smithsonian Institution for the exhibition of American folk art; and the American Federation of Arts for the exhibition of young American painters. The Committee deemed it appropriate to entrust the selection of sculpture to a committee comprising the Pavilion architect and two qualified members of the staff of this office, recognizing the primacy of sculpture in the embellishment of the Pavilion and the site.

Over thirty million visitors have now entered the Fair grounds in less than five months, and it is estimated that eighty per cent of these visitors, at least, have come to the United States Pavilion. Writing from Brussels and having been here from the beginning, it is possible for me to say that the Committee's *a priori* judgments have been vindicated in every sense. All of the exhibits contained in the United States Pavilion have been of enormous interest to the millions of European visitors who have come here, and have been received with extraordinary enthusiasm; and the American participation in the great exhibition of contemporary art organized by the Belgian Government has been distinguished, both in terms of the American artists represented and the great examples of European art borrowed from American collections.

JAMES S. PLAUT
Deputy Commissioner General
United States Pavilion

Art at the World Fair

Optimism was the keynote of the 1958 World Fair at Brussels—optimism over world trade, science, industry, and, if only by inference, the arts. Exhibits in all these areas were shown in a setting of bright new buildings and beautiful grounds. Yet it was ironic after an all-day visit to read the headlines of the evening newspapers: revolt in the Lebanon, threats to overthrow the French government, outspoken anti-Americanism in South America. Nevertheless there can be no doubt that every thoughtful visitor experienced—for better or for worse—a heightened sense of international understanding. To what extent did works of art contribute—if at all—to this experience?

In addition to the displays in most of the national pavilions, two large art exhibitions were arranged by the Belgian Government. One was limited to the arts in Belgium and included displays of music, theatre, and literature as well as the visual arts, both major and minor—an impressive, though too extensive survey. The second, and for the foreign visitor, the more important of the two was an international exhibition entitled "Fifty Years of Modern Art." (This exhibition lasted to the end of July, when it was replaced by "Man and Art," a selection from all periods and cultures.) The modern show comprised an outstanding selection of contemporary painting and sculpture from Cézanne and Rodin down to the leading artists of our generation. It included not only the internationally celebrated names, but also numerous lesser known, yet interesting, artists from Hungary, Yugoslavia, Japan—and of special interest in this international environment, a large showing of contemporary art from the Soviet Union. To connoisseurs, the highlight of the exhibition was the group of paintings from the Hermitage in Leningrad (which came originally from the old Schukin and Morosov collections). Among these were superb paintings by Cézanne, Gauguin, Picasso, and especially Matisse.

The exhibition disregarded national boundaries and showed works in a general chronological and stylistic development from the post-impressionists to the expressionists and cubists, to the current international style of abstract expressionism in which American artists for the first time play an important part. They were represented here by Pollock, de Kooning, Kline and Sam Francis, as well as by the sculpture of Lipton, Ferber and Roszak. There were also three pieces by Calder and two by Lipchitz. The Selection Committee gave strongest emphasis to Expressionism from Van Gogh, Munch and Nolde, to Rouault, Kirchner and Klee, down to Pollock. Futurism and Dada received attention. Cubism and perhaps Surrealism might have been given more space. There were few examples of the surviving traditions of Romanticism and Realism (from the United States there was one Shahn, one Hopper), or of post-World War II social realism outside of Russia. In view of the Committee's standards this was perhaps justifiable, but the result was to increase the contrast with the entries from the Soviet Union. Both in style and subject matter these works were completely foreign to the rest of the exhibition. It was as if one were to step into the 19th century galleries of some provincial French (or German, or Italian) museum where the second-rate academy prize winners used to be sent. The Soviet style in general is based on the false realism of such French painters as Cottet and Carrolus Duran or Germans like Leibl and Kaulbach. To approach these works with sympathetic curiosity it is necessary to set aside the critical standards of Western European art which have been adopted internationally in the last twenty or thirty years and to consider the purpose of painting and sculpture primarily as didactic and moralistic.

The United States pavilion (designed by Edward Stone)—a vast circular building like a huge white drum with perforated

walls—was one of the best attended, partly because of the Circarama, a 12-minute documentary color movie of the American scene. It was projected on a completely circular panoramic screen which the audience views standing up and craning necks from left to right. The sensational effect, one suspects, was produced mainly by the novel method of screening rather than the subject matter of the film, which notwithstanding its scenic grandeur was trite.

The display of modern painting and sculpture, in spite of the hostile criticism in this country, was called the best of its kind in any of the national pavilions by the French critic, André Chastel. The sculpture was displayed around a pool at one side of the vast open ground floor. Perhaps the most notable was a slowly turning curvilinear abstraction in chrome by José Ribera. There was also a mechanical waterwheel by Meric Gallery, and characteristic sculptures by Bertoia, Noguchi, Lipton, Roszak, Ferber, David Smith, Lipchitz and one or two others. Outside the pavilion in the huge basin splashed by a fountain was a revolving black metal composition by Calder. As for the paintings they were by a group of about fifteen artists under 45 years of age with two or more works by each. Among these were Robert Motherwell, Grace Hartigan, Bernard Perlin, Ad Reinhardt, Jimmy Ernst, Marca-Relli, Kienbush and others. Critics have complained with much justice that the arbitrary limitation of age ruled out some of our best contemporary painters, such as Pollock, Rothko, Still, Guston, Newman, Kline, DeKooning, Tworkov, etc. This omission was partially offset by the American paintings in the international exhibition. Many conservative-minded visitors—including congressmen, businessmen and philistines complained that the choice was not representative of American painting of our time. Later a few less abstract paintings were hastily added (Stuart Davis, Hopper, Shahn, John Marin, etc.), with the approval of George Allen, director of USIA, who gave a favorable report of the pavilion to President Eisenhower. A much appreciated sidelight was

the series of photographs showing each artist in his environment, with a brief commentary about his way of life. That the majority of them live in New York and in cold water flats is not only a significant fact in our social history but one that should help to correct certain Hollywood produced images of American life. No comment is made here on the exhibitions of Primitive art and of Folk art, nor on the concerts, movies, plays and operas, which were offered throughout the Fair by our pavilion and many others.

The French pavilion was the most novel and most impressive architecturally—huge parabolic curves rising high in the sky like an enormous hangar, and anchored with magnificent precision to a single concrete block. This structure was the boldest advance in exhibition architecture using steel girder, plastic and glass since the great Hall of Machines at the Paris Fair of 1889. The architect was G. Gillet and his engineer collaborator, P. Sonrel. The interior installation was less fortunate. The vast space thus covered was crowded with displays of nearly every phase of scientific, technical, industrial, commercial, cultural and artistic life in France and its colonies. In this over-crowding, works of art got but a modest place and were not particularly impressive—a large mural by Bernard Buffet, tapestries by Wagenwacky and Roger Bezontes, mosaic by Bordierie, stained glass by Jean Barillet and Letholier. High up on the ramp was an interesting but sketchy museological display—a cross section of art and architecture in the year 1000. There were excellent exhibits of theatre and cinema and in the literature section one could press a button and hear recitations of the writings of such eminent 20th century figures as Gide, Sartre, Eluard, and Valery on records. An encyclopedic variety of displays offered any visitor examples of something of interest in France, but one was apt to be a little confused with all except the building itself—a marvelous monument to freedom of the spirit in France. Nearby was Le Corbusier's imaginative and fascinating structure for the Phillips Company, de-

scribed as a hyperbolic paraboloid for demonstrating sound and lighting effects.

The pavilion of the United Kingdom was divided in two parts, the first a long darkened corridor with lighted window displays, including those showing the peaceful uses of atomic energy. The second section was frankly commercial—a huge exposition of British products of all kinds. Here and there were book and souvenir shops and ice cream stands. The major works of art were three monumental bronzes by Henry Moore at the various entrances—also there was a somewhat academic sculpture of a female nude by Arthur Fleischmann in a material called Perspex, which in its outdoor setting looked like green ice.

In the Portuguese pavilion the gallery of paintings and sculpture was depressingly academic, but the work commissioned for the decoration of the building was quite delightful: murals by Roberto Aravjo, Manuel Lapa and Resende, a tapestry by Marcelo Morais, and two sculptures by Georg Veira. Mural paintings of fine quality were also to be seen in the Israeli pavilion executed by Jean David, N. Bezem, Dan Gelbart, and Nastoli. The Austrian building (which had particularly good displays of music, manuscripts and books), was decorated with sculpture by Wotruba, tapestries by Kokoschka and Börcke and a curious large metal cage (for the housing of treasures) by the sculptor Carl Aubock.

Like the Portugese, the Netherlands pavilion contained a small exhibit of paintings and sculpture but the best work there was the boldly colored stained glass by Daan Wildschut and the primitive sculpture from New Guinea.

The pavilion of the Holy See had one of the very best art exhibitions of the Fair—a selection of Christian Art from its beginnings to the present, with many exquisite treasures of early medieval times. The best displays of crafts were those of the Finnish, Norwegian and Italian pavilions. The latter also showed numerous works of contemporary art and a most interesting display of restoration—the Ducio Maesta and an early Romanesque

fresco. In the Latin American pavilion the only art exhibition was that of Mexico—a very brief selection of major works from pre-Columbian and colonial times to the present, including Orozco, Ribera and Tamayo.

Though small by comparison to many others, the Yugoslav pavilion was one of the best at the Fair from a visual point of view. A simple two-story modern building (architect, V. Richter), its glass façades alternating with open spaces, standing on a polished marble platform, surrounded by a shallow basin of water. The lower floor was decorated with posters and slogans, yet they seemed less pretentious than those of the Soviet Union. The rest of the pavilion was given over to painting, sculpture, crafts and folk art—and among these the murals and sculpture commissioned for the building were particularly good. Outside was a bronze group *The Manifestants* by Drago Tršar and inside an abstract sculpture by Krafović Jovan, also *The Bull* by Drago Bakić and a large Relief by Dušan Džamonja—all remarkably fine. In the painting gallery were good works by Kregar, Milosavljević (*Summer Festival at Dubrovnik*) and Anton Motika. All of these works are in the Western European tradition of modern art—free, expressive, some in abstract patterns, others expressionistic. One got the impression that in Yugoslavia the artist is permitted to work as he pleases, and is not required to be at the service of the revolution.

Both of the two satellite nations represented had attractive pavilions. Although the Czechoslovak halls devoted much space to heavy industry, there was very little overt propaganda for communism. Instead, native culture and industry were emphasized, particularly Bohemian glassware. There were many decorations in glass as well as stained glass windows of modern design by Tocque, a mural panel in ceramics and also a large fountain in ceramics at the entrance. The music room was decorated with huge painted panels by Roussaka, representing scenes from *The Bartered Bride* of Smetana and *Ondine* of Dvorak.

In the Hungarian pavilion one also saw

excellent paintings and decorative panels. The artists noted were George Kadar, Mavgit Tury, Georg Domanovsky and the sculptors Jeno Kerenyi, Josef Somasyi, and Aurel Bernath, also a delightful painting by Csontvary Tivadar (1853-1919) *The Well of Mary*. Both of these pavilions were of modern architectural design, were decorated in good taste and their general contents more closely resembled the pavilions of Western Europe than that of Soviet Russia. Also both had superb restaurants, elegant in decor and service and offering their famed national specialities. One wonders whether this attractive "bourgeois" quality was planned by the Cominform for propagandistic value perhaps to encourage visitors to forget the recent ugly events in Hungary.

The huge building of the Soviet Union, although dull for its academic modern architecture and frowsy in taste, nevertheless offered much material for study and reflection. Chief attractions were the models of the Sputniks, which were surrounded by heavy machinery, electronic and cybernetic devices which gave potent example of the vast strides made in technological development. This message was spelled out in huge legends on the walls. It was heavy handed, often boring, but not ineffective, especially to the sympathetically oriented proletarian groups who visited the pavilion in great numbers. A large section of the second floor gallery was devoted to painting and sculpture and here

one must repeat the observations made about the Russian art in the international exhibition. It was difficult for the art critic to believe that this work was being done in the 1950's. A characteristic example is Guerrosimov's *Mother of a Partisan*, which represents a huge brute of a Nazi soldier, ordering the woman to leave, as she stands in grief before her captured son, but defiantly refuses to go. Other examples were Svechnikov's *Tundra*, Deviatov's *October Wind*, Levitine's *View of a Lumber Camp*. Such paintings require no explanation from art critics—the meaning is at the grasp of all and it was interesting to observe the pleasure of the average visitor in this gallery by contrast to the embarrassed snickers or unabashed guffaws which the American abstract expressionist paintings evoked from these same peasants and workers.

If one were to attempt a general conclusion about the Brussels Fair, it would be that works of art played an important part in many of these pavilions, that for the most part they are internationally appreciated on aesthetic grounds, but that it is equally true that for the general visitors the old fashioned academic realism still has a forceful propagandistic function and it should be recognized as such. H.R.H.

For reports of architecture at Fair see *Architectural Forum*, June, 1958, and October, 1958; *Architectural Review* August, 1958; *L'Architecture d'Aujourd'hui*, August, 1958.

Bonnard

And then, when after
The shock and mocking laughter
Passes, what have we then?

A playful dog, perhaps; a sugar bowl;
A budding, bright, and singing flower;
A girl emerged from out her shower;
A lonely tree; the sea; the soul
Of outward things . . .

Howard Fussiner



Museum of Navarra, Pamplona (formerly Hospital of Nuestra Señora de la Misericordia).

THE MUSEUM OF NAVARRA, PAMPLONA

The new Museo de Navarra in Pamplona, one of the latest of the museums of Spain to be reorganized, was opened officially in June 1956. The importance of the great artistic and archaeological heritage of Navarra, due in part to its geographic location, was recognized a century ago. When a Provincial Commission of Monuments of Navarra was formed in 1860, the work of collecting from churches, monasteries and historic houses was intensified with the aim of establishing a museum. With a true sense of the fitting, to house their treasures they selected a building dating back to the Middle Ages, solidly constructed and in the old part of the town, the Cámara de Comptos Reales de Navarra, or Royal Exchequer and Mint itself an historic exhibit. Finally with many new acquisitions, their collections outgrew these quarters.

Their next home was equally historic and appropriate, the Antiguo Hospital de

Nuestra Señora de la Misericordia, built in 1556, a Spanish Renaissance gem with a church beside it, now also part of the museum. The beautiful façades in particular have been retained although it was necessary for D. José Yáñez to do much remodeling within the buildings to make them suitable to their present purpose. The Diputación Foral and the Institución Príncipe de Viana, through its secretary D. José Uranga, enlisted the help of the Inspector General of Archaeological Museums, Sr. Navascués, and the result was an unqualified success.

It was decided to make the museum regional, with a little material from the rest of Spain for comparison. Consisting of three floors and twenty-two rooms, it includes also a library, exhibition room, offices and quarters for the guards. The ground floor is given over to objects of stone from Roman to Renaissance; the second, to "industrial arts" of various



One of the galleries of the Museum of Navarra, Pamplona.

periods, artifacts mostly from excavations of sites dating from the Paleolithic to Visigothic. The Visigothic cemetery at Pamplona yielded a number of significant finds, especially the characteristic forms of jewelry. The third floor is chiefly Gothic with a few Renaissance pieces, murals set off by furnishings of the period. An excellent numismatic collection still awaits display. The open court also is used for exhibits, a large floor mosaic from Liédena being conspicuous. Gothic archways from Iranzu and inscriptions from the old city gateways of Pamplona are shown here very effectively.

Chronologically, the earliest objects are Stone Age, then those of the Bronze Age. Material obtained from dolmens is of especial interest. In the Iberian remains, pottery predominates, as with the Iron Age. The latter is particularly complete due to the excavations at Echauri, Arguedas, Valtierra and Cortes, although there are also examples from other parts of Spain. These Celtic sites were both towns and cemeteries.

Roman civilization long flourished in

the region and many attractive objects have been found such as a good epigraphical collection, columns, capitals, funerary slabs, a splendid mosaic representing a Roman wall with gate and tower and another, polychrome, of Theseus and the Minotaur. A Fourth century floor mosaic was found in the villa of Ramalete (Tudela); a fine example from the villa of Liédena has geometrical motifs in black, white, red and yellow.

The Moslem period here centers especially about the Ninth century mosque of Tudela (now the Cathedral), built by the powerful Musa II. Capitals, pilasters, funerary stelae or sarcophagi (as that of Doña Juana of Aragón and Navarra) are finely worked. Some are Mudéjar in character.

Romanesque is well represented by the extraordinary Tenth century reliefs from San Miguel de Villatuerta, the oldest church in Navarra and the western Pyrenees. A Villatuerta relief of the Crucifixion is thought to be the earliest known representation in Spain. Equally, the St. Michael is probably the first and only

example in Tenth century Spanish art. The fine capitals with motifs from both Old and New Testament from the cloister of the early Cathedral of Pamplona date from the first half of the Eleventh century and are outstanding in the period in the art of Europe. A tympanum from the Hospital de San Lázaro de Estella which can be dated 1135-1150, is signed "Adalberto."

Gothic are the magnificent sculptured figures from the palace of Olite and a great stone ciborium comes from Metáuten. The display of murals is particularly fine as in addition to their own, the Museo de Arte Antiguo in Barcelona exchanged its Gothic for the Navarrese Romanesque. D. Ramón Gudiol of Barcelona transferred the Gothic paintings from the church walls to canvas. The retable from the refectory of the Cathedral of Pamplona is dated 1330 and signed "Juan Oliver." The style recalls Fourteenth century English miniature painting and possibly an English artist may have been in the service of the Kings of Navarre. In any case, this is an extra-

ordinary work, one of the great masterpieces of the period. Again recalling Juan Oliver, Olite murals with their lovely color are noteworthy and also those from Artajona dated 1340 and signed by Master Roque. The palimpsest paintings from Gallipienzo (the top layer Fifteenth century) have been skilfully mounted. The grisailles from the Palace of Oriz, biblical and secular subjects as well as Charles I against the Protestants in Saxony, commissioned by Bernard Cruzat, are Sixteenth century. Now installed as they had been formerly in Oriz, they have an historical interest in addition to the artistic.

The museum has already published a catalogue which very successfully combines the popular and the scholarly. A promising bibliography is appended and also useful maps and indices under various classifications. The clear half-tone illustrations will make everyone wish to visit Pamplona's museum.

WALTER W. S. COOK
New York University

Piero della Francesca

(Flagellation, Ducal Palace, Urbino)

*How can they stand
These centuries, concerned
With markets, turned
From Jesus, whipped,
Unweeping?*

*Who can cry
Havoc here, and hurt
This silence, make
These men turn round
Toward pain, and spoil
This harmony from God?*

Howard Fussiner

SOUTHEASTERN COLLEGE ART CONFERENCE

The Southeastern College Art Conference was held March 6, 7 and 8 in Athens, Georgia with the University of Georgia as host. Over 128 registered and there were 150 at both the luncheon and banquet. Two students were invited from each institution. They attended the sessions but had some separate meetings.

Program Chairman, Lester Walker, University of Georgia, had a well-planned program on the "View Ahead—1968." The conference opened Thursday evening with a reception at the Georgia Museum of Art. A stimulating faculty show of paintings and graphics from some of the institutions, a loan collection from the Guggenheim Museum, and the permanent Holbrook collection of American paintings were on display.

"General and Administrative Consideration for 1968" was co-chairmaned by Clinton Adams, University of Florida and Harry Lowe, Alabama Polytechnic Institute. Among differing types of institutions the common concerns were: A need for screening to limit enrollment, emphasis on knowledge, insistence on quality, purposeful consumer education and the realization that more important than mechanical devices was the quality of the teachers.

"Studio Programs" with George Cress, University of Chattanooga, as chairman also designated quality of teaching as of primary importance over space and budget problems. The trend to a more disciplined program was noted. The effectiveness of audio-visual materials, the visiting artist versus the regular instructor, and the need of contact with original works of art were argued.

"Art Education, Its Present and Future" was co-chairmaned by Sara Joyner and Robert Pfister, both of the University of Georgia. Here the need of the schools for assistance from the college was pointed out. Better qualified artist-teachers for elementary and secondary schools are dependent on research and interest in art education by all not only by "art-educators."

"Scholarship in Art History" chairmanned by Justus Bier, University of Louisville, suggested the introduction of art history into the secondary school curriculum through a stronger art history preparation for secondary school teachers. This early introduction of art history and periods as interne in museums were proposed as aids toward more exacting scholarship in the field.

At the business meeting, Gulnar K. Bosch, Louisiana State University, presided. The following officers were elected for 1959: President, Clinton Adams, University of Florida; Vice President, Lester Walker, University of Georgia; Secretary-Treasurer, Walter Sharp, Vanderbilt University. The conference voted to accept the invitation of George Rickey to meet next year at Tulane-Newcomb in New Orleans, Louisiana.

The banquet speaker was Joseph C. Sloane, Bryn Mawr College, on the Conference theme. Refusing to prophecy, he urged a consideration of the many directions in art and modification in stressing any one "ism."

Saturday morning, "Films and Equipment" Erwin Breithaupt, University of Georgia, brought to the attention of members the astounding slides that were the result of the Carnegie American Studies Slide Project of which Lamar Dodd is the Director. Educational television excerpts concerned with the arts were shown by Ray Stanley of Ann Arbor.

A controversial session on "Design Programs" was chairmanned by Dean Henry L. Kamphoefner, North Carolina State College.

The designer-scientist was stressed rather than the industrial designer who is a stylist. The designer in the stage of pure research, unconcerned with specific problems leading to the "way man would like to live," was projected.

Finally, Joseph Sloane, with the chairmen of all sessions summarized the conference.

DAVID MOORE ROBINSON (1880-1958)

David Moore Robinson was born at Auburn, New York, September 21, 1880 and died at Oxford, Mississippi, on January 2, 1958. He obtained his A.B. and Ph.D. degrees at the University of Chicago in 1898 and in 1904. After a year of teaching at Illinois College (1904-1905), he associated himself with the Johns Hopkins University, to which he gave a lifelong period of devoted and inspired service. He retired in 1947, only to resume teaching at the University of Mississippi. However, other institutions of higher learning were benefited by his teaching and lecturing for he was an indefatigable preacher of Archaeology and of archaeological research. For this service he was honored by a number of honorary degrees.

The brilliant career of Robinson and his achievement have so many sides that it will be impossible to do it justice in a brief statement. It touches every aspect of Greek Archaeology and every development of the discipline in this country. He was active in the classroom, in the lecture room, and in the field for more than half a century, and his fruitful activity can be surmised from the number of students he inspired and piloted, from his many publications, and from the respect and honor he was held at home and abroad by his colleagues and fellow-workers. He was entrusted with positions of prestige and responsibility, and he carried out always, his duties with marked success. Thus he served as President of the College Art Association from 1919-1923; as President of the Classical Association of the Atlantic States from 1920-1921; as Chairman of the Advisory Council of the American School of Classical Studies in Rome from 1920-1921; as Vice-President of the Archaeological Institute of America from 1945-1958. He was a member of the Managing Committee of the American School of Classical Studies in Athens, Greece, for half a century (1908-1958), and its Annual Professor in 1909-1910

and 1946-1947. He served twice as a Charles Eliot Norton lecturer of the Archaeological Institute of America and its lecturer for more than half a century.

His teaching and lecturing were enriched by his achievement in the field of excavating. He started as a member of the excavation staff at Corinth in 1902 and 1903; in 1910 he continued his apprenticeship at Sardis. In 1924 he directed the excavations of Pisidian Antioch and of Sizma for the University of Michigan. His greatest achievement as an excavator was the discovery and the excavation of Olynthos. To that excavation he devoted four campaigns from 1928 to 1938 and a good deal of his life. He achieved the rare distinction of having published, before his death, the results of that excavation in a series of excellent volumes.

His brilliant record as a teacher, lecturer, and excavator is matched by his voluminous publications. There exists no field of Greek archaeological research which has not been enriched by his scholarly writing. And this immense accomplishment was supplemented by editorial work faithfully carried out over a number of years. He was one of the founders and first editor-in-chief of the *Art Bulletin*, and one of the founders and first editor-in-chief of *Art and Archaeology*.

His learning, his warm personality, his contagious enthusiasm for classical studies, his inspired teaching, his genuine interest in his students, and his devotion to his work are but few of the qualities by which he will be remembered by his colleagues, by his students, and by his friends. In the classical studies as well as in his excavations at Olynthos he found ΕΤΤΤΧΙΑΝ ΚΑΛΗΝ and the ΤΤΧΗ ΑΓΑΘΗ followed him everywhere. May the same ΑΓΑΘΗ ΤΤΧΗ be with him now even in the realms of Persephone.

GEORGE E. MYLONAS
Washington University

JESSE J. GARRISON (1901-1958)

Jesse J. Garrison, associate professor of art at Michigan State University, died March 12 of coronary thrombosis.

A native of Glen Ellyn, Ill., Mr. Garrison had been a member of the Michigan State faculty since 1939.

His name is widely known to students and teachers of the history of art as co-

author (with David M. Robb) of *Art in the Western World*. At M.S.U. he was much appreciated for his work in the original development of the Basic College in 1944, writing the text and preparing the curricula for the literature and fine arts program.

ALFRED SALMONY (1890-1958)

Alfred Salmony, professor emeritus of fine arts at New York University's Institute of Fine Arts, died at sea on board the Ile de France after a heart attack on April 29.

Dr. Salmony was born in Cologne, Germany. His academic career, which began at Bonn and Vienna Universities under the direction of Paul Clemen and Josef Strzygowski, included museum work, writing, and teaching. He had traveled extensively in Russia, China, and Japan and served as an American exchange professor in Korea in the summer of 1950. He was an internationally known authority on Asian art.

Shortly after receiving the Ph.D. from Bonn University in 1920, Dr. Salmony was appointed curator of the Cologne City Museum of Asiatic Art, and in 1924 he was named assistant director. At this period of his career he was also teaching at the University of Cologne and publish-

ing several books, one of them dealing with Chinese landscape painting. He later wrote numerous books and articles on Oriental art, including two volumes on Chinese jade published in 1938 and 1952.

Dr. Salmony first came to the United States in 1926 on a lecture trip and returned in 1934 to teach for three years at Mills College in Oakland, California. He also taught at Vassar College for one year, and in 1938 he joined the faculty of New York University's Institute of Fine Arts. He retired last June as professor emeritus.

Dr. Salmony had been editor-in-chief of *Artibus Asiae*, international journal of Oriental art, since 1936. For nine years before that he was assistant editor.

His most recent book was "Antler and Tongue," published in 1954. In it he stressed the interrelationship between the art of Europe and Asia in antiquity.

ERIC SPENCER MACKY (1880-1958)

Eric Spencer Macky, widely known San Francisco artist and teacher, died of a heart attack in May. Macky was President of the California College of Arts and Crafts in Oakland from 1944 until 1954, when he became President Emeritus. Prior to assuming the presidency of Arts and Crafts, Dr. Macky had been dean of the

California School of Fine Arts in San Francisco. Born in New Zealand, he had studied in Australia and at the Academie Julien; Ateliers Jean Paul Laurens, Henri Royer, Andre Lhote, in Paris. He was active in the San Francisco Art Association, and the San Francisco Art Commission.

College Art News

CAA Annual Meeting

The annual meeting of the College Art Association of America will be held at Cleveland from Thursday, January 29 through Saturday, January 31. The program of papers to be read is being completed this Fall. David R. Coffin and Alden F. Megrew are co-chairmen of the 1959 Program. Anyone who is interested in reading a paper on the history of art or related subjects at one of the sessions is requested to submit the title and a brief résumé of the paper to the Chairman of the appropriate session as listed below.

Ancient Art—Otto J. Brendel, Columbia University. *Late Medieval and Northern Renaissance Art*—Robert A. Koch, Princeton University. *Renaissance Art*—Marvin J. Eisenberg, University of Michigan. *Seventeenth and Eighteenth Century Art*—Seymour Slive, Harvard University. *Modern Art*—Lane Faison, Williams College. *Oriental Art*—Wen Fong, Princeton, University. *Standards of Value in Art History and Criticism*—Thomas Munro, The Cleveland Museum of Art. *The Museum Course in the Fine Arts Curriculum*—Ellen Johnson, Oberlin College.

Artist-Teacher Sessions: Through correspondence with a number of heads of departments throughout the country asking for recommendations for the Artist Teacher Sessions a list of interested artists is being assembled at the present time with the additional help of the other members of a committee, composed of Ben Spruance of Beaver College, Gregory Ivy of Woman's College of the University of North Carolina and George Rickey of Tulane University. The committee feels that through judicious selection for this program stimulating sessions will be assured.

As in previous years, the Society of Architectural Historians will meet jointly with CAA.

It is planned to have a luncheon meeting during the CAA conference for mem-

bers who are interested in Junior Colleges. Any members who are interested in attending this luncheon are requested to send their names by postcard or note to David R. Coffin, Princeton University, so that an estimate of the number of participants may be made before the meeting.

General

The Boston Museum of Fine Arts has arranged with the Peabody Museum of Harvard University to provide permanent exhibition space in the Boston Museum for the best works of Harvard's great collection of Primitive Art. A special exhibition, "Masterpieces of Primitive Art," is being shown through November.

The beautiful new conference building of Wayne University, Detroit, by Minoru Yamasaki, is illustrated in the August, 1958, issue of *Architectural Forum*.

The University of Nebraska has appointed Philip Johnson of New York as architect of its new art galleries. The building will be constructed with funds estimated at two and a half million dollars left to the university in 1950 and 1953 by Frances and Bromley Sheldon of Lincoln and Lexington, Nebraska. It will provide space for displaying the F. M. Hall Collection and the permanent collection of the Nebraska Art Association, as well as the extensive program of temporary exhibitions presented by the art galleries.

The Annual Conference of the Midwest College Art Association was held at the University of Michigan in Ann Arbor on October 16-17-18, 1958. Speakers for the conference included Dr. Erwin Panofsky of the Institute for Advanced Study, Mr. Lloyd Goodrich of the Whitney Museum of American Art, and Mr. Frederick Kiesler, architect and designer. Officers for the 1958-1959 year were: Lester Longman, (UCLA, formerly at Iowa) president; Robert Iglehart (Michigan) vice-president; Chet LaMore (Michigan) sec-

retary; and Marvin Eisenberg (Michigan) treasurer.

The George Binet Print Collection will circulate fifteen exhibitions containing 35 to 75 original prints, in the 1958-1959 season. Subjects vary widely. A catalogue containing some 40 illustrations, may be obtained free by writing the Collection in Brimfield, Mass.

The Chicago Gallery of Print Exhibitions, 1758 N. Wells, Chicago, 14, Ill., is planning an exhibition of new directions and experiments in printmaking, to be held in February.

The Institute of International Education has announced that once again scholarships are available to young American painters, sculptors and graphic artists for graduate study or research under the Fulbright Scholarship program. For further details write to above at 1 East 67th Street, New York.

The Solomon R. Guggenheim Foundation's animated film, *The Adventures of** has received an award as the best animated film at the Melbourne Film Festival and the grand prize in the Experimental Film Category for a new plastic contribution at Montevideo. A 10-minute animation short in color, originated and financed by the Guggenheim Museum, it was first shown in this country at the Third International Art Film Festival, Metropolitan Museum, New York, sponsored by AFA and CAA.

The Student Group Membership Plan of the Museum of Modern Art, now in its third year has been adopted by some 34 colleges and nearly 1,100 student members. For \$10 students receive the same privileges as a \$15 non-resident member: four Museum books and bulletins, First book this fall is the monograph on Hans Arp.

ChiChi Trees

We garbled a word in Johannes Gaertner's poem about Salvador Dali's *Persistence of Memory* in our last issue. The trees where watches melt, he described as *chichi* not *chichi*.

Personnel

Joseph C. Sloane, Professor of Art History at Bryn Mawr College and one of CAA's most devoted members (recently President and currently Vice President) has accepted the appointment as Chairman of the Department of Art and Director of the Ackland Museum at the University of North Carolina, effective February, 1959.

Jimmy Ernst has been selected, by jury award, for a \$25,000 commission to paint a large mural for the Continental National Bank of Lincoln, Nebraska. The other finalists were: Fred Conway, Jack Madson, Rudy Pozzatti and Ron Sterkel (joint entry), Anton Refregier, Howard Warshaw.

Carla Gottlieb of the New School, New York, will also teach a seminar in modern painting this fall at Sarah Lawrence College.

Professor Jose Milicic of the University of Barcelona will make a lecture tour in the United States from February 1 to July 1, 1959, sponsored by the Spanish Institute, 22 East 60th Street, New York. His lecture topics include: Zurbaran, Velazquez, Seventeenth Century Spanish Painting Goya, Picasso before Paris. For information or bookings write the Spanish Institute.

Ulfert Wilke of the University of Louisville has just returned from leave in Japan. His new portfolio, *Fragments from Nowhere* is on sale at George Wittenborn, New York, \$15. See *Letter from Japan*, p. 55.

Victor Colby who teaches sculpture at Cornell held an exhibition at the Hewitt Gallery, New York, this fall, consisting of 13 pieces, the result of a year's work in Europe.

John Spencer, formerly at Yale has joined the art department of the University of Florida, Gainesville.

David Strout, Dean of the Kansas City Art Institute has resigned to take a post at the Rhode Island School of Design.

After a year in India as a Senior Fulbright Research Scholar, working on problems of early Indian sculpture and architecture, Prudence Myer formerly at Mount Holyoke goes to Newcomb College, Tu-

lane University, as assistant professor of art history.

Joining the art department of the University of California, Berkeley, for the year 1958-1959 are Sidney Gordin and Sidney Geist, sculptors; and for the fall semester, Herman Cherry, painter, and David Slivka, sculptor. Jorgen Schultz, who recently took his Ph.D. at the Courtauld Institute, London, will teach courses in Northern Renaissance art beginning this September.

Peter Selz, Head of the Art Department at Pomona College, has accepted an appointment as Curator in the painting and sculpture department of the Museum of Modern Art, New York. Appointment of Richards Ruben and Jack Zajac as members of the Pomona art faculty for 1958-1959 has been announced. Ruben will be a full-time instructor in painting, and Zajac will be a part-time instructor in sculpture.

New President of the American Federation of Arts is Roy R. Neuberger of New York City. Mr. Neuberger is well known throughout the art world as a collector of American art.

Professor George Forsyth returned to Mount Sinai to carry on research on the architecture of the early mediaeval monastery of St. Catherine from mid-April until late August, 1958. He returns to the University of Michigan for the fall semester. Professor Harold E. Wethey is on leave during the academic year 1958-1959, with a Fulbright Research Grant to Rome to continue his studies of El Greco. He was recently elected corresponding member of the Real Academia de San Fernando of Madrid, the fourth American to be so honored.

Lester Burbank Bridaham, who took his graduate work in museum administration at the Fogg, has been named director of the new Strathmont Museum, Elmira, N.Y.

Dr. Minerva Pinnell, formerly of the University of North Carolina and the University of Illinois, has accepted the chairmanship of the department of art at Lake Forest College, Illinois. Franz Schulze, chairman of the department since 1952, has been named Artist in Residence.



Madonna and Child, melted coke bottles and venetian glass set in magnesite cement. By Fred Mason, student in Sister Magdalen Mary's class at Immaculate Heart College, Los Angeles.

Illinois's Edward Betts has been elected associate member of the National Academy of Design.

Mrs. Angiola Churchill, New York art teacher and painter, and council member of the National Committee on Art Education is the recipient of New York University's second doctoral teaching fellowship in art education. Her doctoral study will be on art expression.

Clifford T. McCarthy, formerly at Hood College, Frederick, Md., has accepted an appointment at Ohio University as assistant professor in art education.

The University of Kansas has appointed Dr. Edward A. Maser, Director of the Museum of Art and Assistant Professor of Art History, to the post of Chairman of the Department of Art History, replacing Dr. Klaus Berger. Professor Berger, who will devote himself to teaching and research, is an official delegate to the 18th International Congress of Art Historians.

held in Paris in September, where he will read a paper on "Ingres and Pre-Raphaelitism." A new member of the department will be Dr. Marilyn Stokstad, formerly of the University of Michigan, who will come to the University as an assistant professor of art history. She replaces Mr. Joseph Polzer who has accepted a position at the University of Buffalo.

Brooklyn Museum's Training Program has selected two fellowship winners for the coming year (out of 60 applicants): Rochelle H. Estrin of New York, A.B. at Columbia, graduate work at Institute of Fine Arts, teaching fellowship at Indiana University; Arline J. Meyer, A.B. at Chicago, graduate work at Columbia. Each fellow receives \$4000, a 12 month intensive training period in all departments of the Museum followed by three months of study abroad. This is the third year of the fellowships.

Among the 27 awards of the American Council of Learned Societies grants-in-aid program the following were made to persons in the field of art: Bernard V. Bothmer, Assistant Curator of Ancient Art, Brooklyn Museum; Gertrude M. A. Coor, Research Assistant in Art and Archaeology, Princeton; Robert Engass, Assistant Professor of Art, University of Buffalo; John R. Spencer, Assistant Professor of History of Art, Yale.

During the exhibition of Calligraphic

Treasures at the Portland (Oregon) Art Museum, lectures were given by Lloyd Reynolds of Reed College; James McDonald, San Francisco Calligrapher; Father E. M. Catich, St. Ambrose College; and Philip Hofer, Harvard.

Gordon Gilkey of Oregon State College organized an exhibition at the Portland Museum of one hundred works by Italian printmakers, the second in a series of international print shows.

Joshua C. Taylor of the University of Chicago has just published a book on the understanding of art, entitled *Learning to Look* (Univ. of Chicago Press).

Daniel Catton Rich, formerly director of the Art Institute of Chicago took up his new post as director of the Worcester Museum in September.

Sam Hunter, formerly at the Museum of Modern Art is now at the Minneapolis Institute of Arts as Chief Curator.

Lloyd Goodrich, formerly Associate Director of the Whitney Museum of American Art, succeeded Herman More as Director upon the latter's retirement this fall after many years of service.

Albert Christ-Janer, formerly Dean of the School of Fine Arts at Penn State, has been named Dean of the Art School at Pratt Institute.

Seymour Fogel, of the Art Department of the University of Texas, exhibited recent paintings at Knoedlers in October.



New Art and Anthropology Building at University of California, Berkeley. (Architects Gardner A. Dailey and Associates.) Southeast elevation. Main block on this side contains offices, painters' studios, classrooms, art exhibition space (3500 sq. ft.). Anthropology exhibition space (8000 sq. ft.) is in wing at right. On the northeast side is a north wing which contains classrooms for painters and sculptors. Undergraduate history of art will be taught in the new building, but graduate research activities will remain in the Main Library. ASUC photograph.

Loren N. Mozley is the new Chairman of the University of Texas Art Department succeeding Donald L. Weismann, who will devote full time to teaching.

Lamar Dodd, head of the University of Georgia Art Department, is on a two month tour of Russia and the Far East as part of the State Department's cultural exchange program. He will visit cities in India, Cambodia, Thailand, Korea and Japan, as well as U.S.S.R. Other members of the group include Franklin Watkins, John Rhoden, and William Arthur Smith.

Additional new appointments at University of Florida: Ernest Briggs as Visiting Artist; George Lockwood, in charge of courses in basic design; Kenneth Kerslake, in printmaking.

James Fowle, formerly teaching history art at Harvard, has accepted a position at Bryn Mawr.

David Hostetler, at Ohio University, is exhibiting his sculpture at the Butler Institute, Youngstown, during November.

Exhibitions

Late spring exhibitions included "Mirko" at the Fogg; "Afro" at Mills College; a "Thomas Hart Benton Retrospective" at the University of Kansas museum of art; "Music and Art" at the University Gallery, University of Minnesota.

While for most of us, the summer means a period of lessened activity, in certain localities the season brings an influx of visitors. A number of college art departments in these areas have recognized their opportunity by instituting special summer art events. This year in Maine, Colby College invited summer visitors to a mid-summer Open House featuring a concert and an art exhibition of paintings and sculpture by artists working in Maine. Zorach Day, July 23, at Bowdoin College, saw some 700 people attending the opening of an exhibition of painting and sculpture by four members of the family, preceded by a lecture by Bartlett Hayes. (William Zorach received an honorary degree from Bowdoin at its June commencement.) The exhibition remained on view through August 31, at the museum.

Dutch Master Drawings, an exhibition

prepared by the Smithsonian Institution for circulation in the United States opened at the National Gallery in October and goes to the Morgan Library in November. It consists of approximately 150 drawings from Bosch to Van Gogh, all lent by Dutch museums. This is another in the Smithsonian's special series which began with *French Drawings* and included *Austrian Drawings*, *Goya Drawings*, and *German Drawings*.

Agnes Mongan of the Fogg Museum, Harvard, was the accompanying curator of the Exhibition of French Drawings from American Collections which was shown last summer and this fall at the Boymans Museum in Rotterdam and the Orangerie in Paris. Miss Mongan was also Chairman of the selection committee. The exhibition was organized by the International Council of the Museum of Modern Art.

The Museum of Fine Arts, Boston, was host to a four-day Seminar in September on the application of science in the examination of works of art, conducted by the Museum's research laboratory. Speakers included specialists from the Museum, from Harvard, Yale, Oxford, Brookhaven, National Laboratories, Mellon Institute and the Freer Gallery.

St. Joseph's College for Women, Brooklyn, will inaugurate a bi-monthly exhibition program of contemporary Christian art in October. The shows will be held at the college in a newly established exhibition gallery.

The opening exhibition of religious painting (Oct. 19-31) will be by the internationally famed André Girard, pupil of Rouault and leader of the French underground during the war.

College Collections

The 101st art exhibition (on view this summer) of the George Washington University Library reviews the first one hundred exhibitions in the library arranged by John Russell Mason, curator of art, and the additions to the permanent art collection during the past ten years. The catalog for the show contains a listing of these additions. The University of Maine,



Pre-Columbian figurine in terra cotta, 6th century A.D., given to Yale University in Olsen Collection from Guilford, Conn.



Tanagra figurine in terra cotta, 3rd century B.C., given to Indiana University by Mr. Norbert Schimmel, New York.

Orono, has also published recently a catalog of *The Art Collection*. Maine has a large collection of prints and a considerable painting collection. All the paintings are kept on continual view in some part of the campus.

A catalog of recent additions to Oberlin's Allen Memorial Art Museum, is contained in the Spring *Bulletin*. It includes the Elizabeth Lotte Frahzos bequest. Several of the items of the Franzos bequest are illustrated, among them Koschka's early double portrait, *Sposalizio*.

Also of interest in this *Bulletin* is a sketch of the history of the fine arts at Oberlin from 1836-1918, written by Laure Bongiorno.

The permanent collection of the University of Illinois was increased during the academic year 1957-58 by the addition of seventy-two works which were acquired by purchase and by gift. The gifts consisted of nine paintings, six drawings (at present on permanent loan), one piece of sculpture, and thirteen pieces of silver.

The purchases consisted of forty-three prints.

The paintings consist of works by the School of Andrea del Sarto, Eugène Boudin, Raoul Dufy, Walter Quirt, Rainey Bennett, Georges Mathieu, Theodoros Stamos, Ann Mittleman, and Alma Schapiro. The drawings are by Ulfert Wilke. The sculpture is a portrait bust by Launt Thompson. The silver is English, 18th and 19th centuries. Seven prints by American artists were acquired (Leonard Baskin, Ralston Crawford, Worden Day, Mauricio Lasansky, Nathan Oliviera, Gabor Peterdi, Louis Schanker). Thirty-six prints by contemporary Japanese artists were purchased by Professor Lee Chesney while he was in Japan on a Fulbright fellowship.

The University of Kansas Museum of Art announces that, as a result of its activity related to its 30th anniversary celebration this year, the Museum has received gifts totaling, in their appraised value, over \$80,000. Among these gifts are such items as an equestrian bronze statue of Emperor Rudolph II by Adrian de Vries, paintings by Rottmayr, Maillol, Dirck Hals, Hubert Robert, Eilshemius, Van de Venne, prints by Rembrandt, Cranach, Marsh, etc., as well as numerous items in the decorative arts.

Acquired from the Museum's large retrospective exhibition of the work of Thomas Hart Benton held in April and May of this year, was the artist's well known "Ballad of the Jealous Lover" painted in 1931, one of his most significant easel paintings. As a part of its three year survey of the three main figures of midwestern regionalism the Museum will hold an exhibition devoted to the work of Grant Wood in April of 1959.

The catalogue of the exhibition "International Art in a New Era, U.S.A., Japan, Europe" held at the Osaka Festival, 1958, indicates another important manifestation of mutual cooperation and understanding in the arts. The Gutai Group of painters of Japan organized the exhibition, with the help of Michel Tapié in Paris. Over twenty-five American painters are represented from the abstract expressionist group. Some of the Gutai group were

later exhibited in New York at the Martha Jackson Gallery.

Archaeology

New findings on the Greek Island of Samothrace have been announced by *New York University* archaeologists. Among the various urns and statues unearthed recently is a solid clay model of an air-inflated ball similar to a modern soccer or basketball. The ball model was found in one of 163 tombs discovered in a necropolis close to the Sanctuary of the Great Gods, a huge sacred area that was once the hub of a famed mystery cult. Excavations on the northeastern Aegean island are being conducted under the direction of Dr. Karl L. H. Lehmann, professor at the Institute of Fine Arts, through the Archaeological Research Fund of the Institute.

The Bollingen Foundation, channeling its funds through the American Schools of Oriental Research, has joined the Fogg and Cornell in sponsoring an archaeological expedition to ancient Sardis. The work will be done under the direction of George M. A. Hanfmann, Fogg curator of classical art. The field adviser will be A. Henry Detweiler of Cornell. The expedition hopes to discover the site of the Palace of Croesus and determine the plan of the city. It will investigate the mounds of the huge royal cemetery and make a systematic study of the economic potential of Sardis. Digging is expected to continue for at least the next three summers.

Richard Stillwell directed the Spring 1958 campaign of the *Princeton* archaeological excavation in Sicily with the assistance of three graduate students. On the basis of coins, a former graduate student, Kenan Erim (teaching at New York University), has identified the site at Serra Orlando as ancient Morgantina. The 1957 campaign under Erik Sjöquist, was very successful, especially in archaic Greek finds of high quality. A sanctuary dedicated to Demeter and Persephone was uncovered with some excellent terra-cotta sculpture, and further work on the agora has now revealed the most monumental civic center of the Hellenistic age in the central Mediterranean.

BOOK REVIEWS

Walter Abell

The Collective Dream in Art: A Psycho-Historical Theory of Culture Based on Relations between the Arts, Psychology, and The Social Sciences.

xvi + 378 pp., 108 ill., Cambridge: Harvard University Press, 1957. \$7.50

This book promises to be a landmark in the philosophy of art. It is penetrating, based on sound scholarship and a wide range of reading, and its thesis is novel without being eccentric. Its great virtue is its synthetic outlook. An art historian has raised his eyes above a microscopic examination of a very special field, and scanned the horizons about him.

It is a study of the underlying dynamics of visual works of art (and by extension of all the arts), a study of values as these emerge in art. Abell's conclusions can thus be easily meshed with the dynamic theories of value that are being developed on the basis of recent psychological and anthropological data. He seeks to explain (and not merely to describe) the emergence of art styles and the characteristic features of art periods. He believes this can be done by merging the contributions of dynamic psychology with those of art history.

It is his insight—and the clarity of it with its elaboration is the source of his originality—that art is to the social group what dreams are to the individual. Works of art are the expression of a society's tensions as dreams are of a person's, and exhibit all the same distortions, displacements, condensations and, in general, transformations that dreams do. On this insight, he takes Freud's categories for dream-analysis and projects them upon the analysis of art styles. These categories are (1) manifest imagery, (2) psychological tensions, and (3) historical circumstances. For the social group these appear as (1) myths, art forms, and other cultural manifestations, (2) the collective tensions,

and (3) the collective circumstances. An art form arises out of some historical circumstance and is transformed to the manifest visual shape through the agency of the collective tensions. These tensions may be mainly negative or positive depending on the social pressures. If mainly negative, the art forms tend to be abstract, because the group is inhibited from depicting the monsters they imagine or the even worse reality of constantly threatened starvation and extermination by hostile powers. Or, if there is a little relaxation of tension, they depict the monsters of their myths, and gain some relief in this expression of their anxieties. As the tensions become more positive, the content of the art forms shows man overcoming the monsters, benevolent gods controlling the universe, and a tendency towards realism. The artist is no longer inhibited from depicting the world as he sees it.

As evidence of his theory, Abell follows in detail the transition from primitive Germanic art through the Middle Ages to the high medieval period, with very convincing illustrations. Moreover, he suggests that the modern non-representative style expresses the extreme tensions of our age in adjusting from an agricultural to an industrial form of living. And he thinks the realism of Cromagnon man expresses a period of primitive human equilibrium and easy hunting, which broke down as the glaciers receded. Thus art becomes a sociological index of the highest importance.

The law of the effects of social pressure is in my own judgement a sound hypothesis and one of the most important laws for understanding changes in human values, not only in art, but in every form of social organization. Abell has reached down to some of the roots of human values.

Nevertheless, there is no book, however admired, that does not provoke some criticisms. Abell's central concept of collective tensions avoids the objectionable features of Jung's "collective unconscious" with its implications of the biologically

rejected doctrine of the transmission of acquired characteristics, but in his enthusiasm Abell gives the impression that his view will accommodate all the aesthetic values. Some time ago I found it necessary in order to meet the evidence, to distinguish between the "art of delight" and "the art of relief." It is some corroborative evidence for Abell's theory that throughout the 18th and 19th centuries aestheticians were mainly concerned with "the art of delight" and ways of maximizing pleasure in aesthetic objects, and that now there is a spate of works concerned with "the art of relief." Abell is, of course, entirely occupied with "the art of relief." But the "art of delight" is a matter of ultimate human consummatory concern, and by the law of social pressure, would naturally attract most attention in periods of social equilibrium and prosperity, which are the periods of ideal earthly happiness for the individual.

Abell also states that "with regard to specific aesthetic points of view the psychohistorical theory aligns itself with relativistic rather than with absolute conceptions of the subject" (p. 325). This implies that there would be no cross-cultural evaluations—that Abell's is an aesthetics of cultural relativism. Here, I believe, Abell has slipped into a natural error. For he himself states, "The greatest painters of any age are those with the deepest apprehension of the gathering psychic atmosphere of their time" (p. 330. Italics added). This is a cross-cultural evaluation, and one no cultural relativist could make. Moreover, it is obvious that Abell appreciates these "greatest painters of any age" embedded though he was in the tensions of the 20th century. This does not mean that his values are absolutely absolute, but they are more objective than relative to any one age.

And other similar comments could be made. But they are minor in comparison with the splendid piece of constructive synthesis Abell performed. It is a great loss that he should have died before he could produce the projected sequel to this

volume to have been entitled *Cycle and Psyche*.

STEPHEN C. PEPPER

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Peter Metz

The Golden Gospels of Echternach: Codex Aureus Epternacensis, tr. Ilse Schrier and Peter Gorge

96 pp., 109 ill. (13 in color), New York: Frederick A. Praeger, 1957. \$25.00

At every turn this rich manuscript of the 11th century fascinates the eye as we observe how it engaged at once the mind and emotions of its readers. Twelve magnificent plates in color and gold at the front of this monograph, bled to the edges of the paper and untouched by plate numbers, plunge the reader directly into the visual experience of the codex itself. The conviction soon grows that this illuminated book is its own best introduction and that the presentation of its decorative pages in their own sequence and accompanied by the decipherment and translation of the Latin titles and inscriptions could alone arouse, sustain, and satisfy modern interest and curiosity. The reason for this is that the anonymous Benedictine who planned this rich gospel book was in no hurry to bring his reader to the text.

The first word of Matthew's gospel, LIBER, meets our eye on the twenty-second leaf, but before we get to this point, the medieval scribe and illuminator made abundantly clear at least two principles fundamental to his conception of the gospels and their illustrations. The first is that though there are four gospels, they form one book; the second is that the miniatures are an integral part of this book, equal in importance to the text upon which they are based. These points, though not dealt with in the monograph, are essential to an understanding of this manuscript.

The first thirteen leaves of the manuscript are devoted to proving that four gospels make one book. The grand theme of the whole book is established on the

first page, a solemn *Majestas Domini*, where the symbols of the four evangelists together with portraits of the four major prophets are ranged around the enthroned Pantocrator. Inscribed in the book held open on his knee are the words: "Rejoice that man's nature is written in the book of life." The theme of the gospel book is thus declared to be the incarnation of the Pantocrator, on which theme the Old Testament is said to be in harmony with the New. Indeed, the inscription on the opposite page embraces the Hellenic tradition within this theme as well: "On the first page of the book sits the ruler of Olympus, placed here first because no one precedes him, King of all kings and Lord of the gods. . . ." The blunt aplomb with which this manuscript, in these pages and elsewhere, addresses its reader lifts it out of the neuter gender and makes of it a speaking book. This general introductory section concludes with the Canon Tables, framed in elaborate arcades, which lay before the reader in detail the parallel passages of the four gospels, exhibiting thereby their harmony and unity.

The second category of introductory material, which justifies a sumptuous monograph devoted to this manuscript, consists of the pages prefatory to each gospel. Each of these four groups of about fourteen pages is divided at the midpoint by a magnificent double page spread of tapestry designs, completely different in scale from any other page in the book. This effectively veils the miniatures and text of each gospel from the prefaces and chapter headings immediately preceding, an arrangement which clearly places miniatures in the same sacred category as the text. Moreover, the miniatures are organized according to a distinct and independent plan: those preceding the text of Matthew carry us from the Annunciation to the beginning of the public ministry; the cycle of the public ministry is presented in two parts, consisting of a series of miracles set in front of Mark and a series of parables in front of Luke; and the miniatures conclude with a pas-

sion cycle preceding the text of John. We are thus given an independent and composite life of Christ in miniatures, which demonstrates visually how the four gospels come together in harmony to form one book.

This medieval parity of text and image was accurately described by Nicephorus of Constantinople in 817, who went on to argue that "if the gospel gains faith in the hearing, just as worthy of honor are the pictures which visually bring home to us the same teaching. . . . Painting, indeed, excels verbal teaching in speed, and sight is better than hearing to achieve the persuasion leading to faith. . . . Painting thus becomes Gospel."

The miniatures, sixteen pages of them, reveal several styles and hands, but a consistent and delightful dedication to the art of swift narrative. A more exclusively contemporary taste will take greater enjoyment from the famous initial pages in which this manuscript abounds. On these pages golden classic capitals gleam clear in the midst of Celtic lacertines, which swirl with fierce yet knowing grace across shifting areas of purple, blue and green. The Golden Gospels of Echternach, in short, addressed its reader with blunt directness, instructed him with precision, and beguiled him with a visual narrative compounded of the colloquial and majestic, the calculated and naive. To the modern reader comes the added delight, not entirely un-medieval, of recognizing in its pages the deft humor of a Paul Klee and the tense decorative splendor of a Matisse.

The visual presentation of the codex is at once rich and generous, and this alone is worth the price of admission. It is good to be able to say this, because the essays and notes accompanying these plates do not share in the fundamental precision and clear organization characteristic of the manuscript itself. In these essays the undoubtedly unity of the manuscript as a work of art is allowed to dissipate in a very wide range of stylistic and historical "influences", references to many of which are too elliptical for the general reader and too arbitrary for the expert. In general, the

essays speak far more of Pope and Emperor than of text and image, more of the principle of the *exemplum* than of the design of the manuscript. This was no doubt done in the interest of making a 'popular presentation,' of providing a broad background against which the general reader might see this manuscript. While one may applaud the purpose, one may also question the method; not only on the grounds that one man's background is another's foreground, but also because the initial elaboration of "background" more often obscures than enhances the central object of study.

This monograph will therefore stand on its excellent visual presentation of this important manuscript, and this is more than enough to recommend it.

WILLIAM C. LOERKE
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Bernard Groslier and Jacques Arthaud
The Arts and Civilization of Angkor, tr.
Eric Ernshaw Smith
230 pp., 118 ill. (6 in color), New York: Fred-
erick A. Praeger, 1957. \$15.00

This is an authoritative work on an important civilization. There must be very few areas where so many ancient monuments are crowded into so small a space as at Angkor, the ancient capital of Cambodia. The period is from the end of the 8th century A.D. until the end of the 14th, with the apogee at the beginning of the 12th century. The civilization is blended of Indian elements and the local Khmer. Its best known single building is the Vat (temple) at Angkor, constructed in the first half of that century, a complex 215 x 187 metres, of which the central unit is a temple in the form of a mountain, a lofty tower ascended by external steps with a pitch little short of the perpendicular. There are many other buildings, including the Bayon, another temple mountain, and many flat temples, some with great faces carved across the superimposed stones and with causeways before them of long rows of gods and demons churning the ocean of milk. The temples are adorned by a wealth of sculptures, from many of which heads have been knocked

off and sold in the West, where dozens, doubtless hundreds, are now on exhibition in museums. For acres the area is filled with shrines in greater or less degree of disrepair, romantically strangled, even swallowed, by the roots and trunks of giant silk cotton trees.

The illustrations of these remains are superb, showing architecture, sculpture whether on large scale or small, local vegetation. The text commands equal admiration, being informed, scholarly, vivid, imaginative, and throughout balanced in judgment. The monuments are everywhere brought to life by the skill with which M. Groslier relates them to their environment, the land, the economy, the history, the religion and culture imported from India, in short the whole Khmer civilization.

How shall we assess Khmer art? Let me quote some sentences from M. Groslier: "It would be easy to point to a more masterly architecture, a more remarkable sculpture, a more logical decoration. . . . Nevertheless Angkor remains a unique ensemble, equally fascinating to the newcomer and to the scholar who has spent years in its study. I am inclined to believe that its secret is to be found in that word 'ensemble.' Taken in detail Khmer art is always a little disappointing. Where it is unsurpassable is in its size, the harmony of these enormous structures, the feeling of what may be called urbanism."

Finally a word should be said for the translator, Eric Ernshaw Smith, whose skill with English has preserved for us a text of strength and beauty.

W. NORMAN BROWN
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Masao Ishizawa and others
Pageant of Japanese Art, Painting: 6th-14th Centuries, tr. Charles S. Terry
xii + 167 pp., 126 ill. (10 in color), Rutland, Vermont: Charles E. Tuttle, 1957. \$2.95

Masao Ishizawa and others
Pageant of Japanese Art, Painting: 14th-19th Centuries, tr. Shigetaka Kaneko
xiv + 166 pp., 170 ill. (10 in color), Rutland, Vermont: Charles E. Tuttle, 1957. \$2.95

Masao Ishizawa and others

Pageant of Japanese Art, Architecture and Gardens, tr. Shigetaka Kaneko

xii + 184 pp., 173 ill. (4 in color), Rutland, Vermont: Charles E. Tuttle, 1957. \$2.95

A few years ago the Tokyo National Museum issued in English six de luxe volumes on the art of Japan written and edited by staff members of the museum, each an expert in his own field. Now these volumes are being brought out in small popular editions with no condensing of text, illustrations and color plates but simply printed in reduced size. The set contains the definitive scholarship by top ranking Japanese experts and is the most authoritative work available from Japan today. The three volumes in preparation to complete the set are: Sculpture, Ceramics and Metalwork, and Textiles and Lacquer.

The text illustrations in the two volumes on painting suffer because of the reduced scale for in many instances the delicate lines of the painting are lost but the color plates are good. Each volume has a concise introduction and in the case of the volumes on painting establishes the unique characteristics of Japanese painting and the influence of Buddhism before discussing the development of styles in the main art periods. Plates are captioned in great detail and there is an excellent glossary and index. The paintings illustrated are celebrated treasures from ancient temples at Nara and Kyoto as well as famous works of art from many public and private collections. The panorama of Japanese culture unfolds from the early Buddhist works through the great scroll paintings and secular story-telling themes of the late middle ages into the wonderful landscape paintings by Sesshu and his followers, and continues down to the paintings by literati of the Edo Period.

The volume on Architecture and Gardens is fascinating for the numerous detailed line drawings of plans of temples and shrines (both Shinto and Buddhist), structural details and the many text illustrations which on the whole are very clear, although in several instances the reduc-

tion in size has also obscured the details. The text is excellent and informative. As in the other volumes, an introduction prefaces the main chapters, which in this volume deal with the development of Japanese architecture from the primitive period and architecture and gardens of the ancient periods through architecture and gardens of the middle and early modern age. Anyone going to Japan would do well to slip this volume into his luggage to be used again and again as he visits the many temples and gardens in Nara and Kyoto.

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Edward Robert De Zurko

Origins of Functionalist Theory

xiv + 265 pp. 1 ill., New York: Columbia University Press, 1957. \$5.00

Although his name appears nowhere in the text, the approach pursued in this volume is clearly indebted to the analytic techniques first brought to discriminating and impressive consummation by Arthur O. Lovejoy of the Johns Hopkins University. So strongly established has the discipline of the historiography of ideas become, that a scholar no longer needs to buttress his position by commencing his work with a lengthy and verbose *apologia pro modo sui*. He now may, as De Zurko has done, plunge immediately into a detailed consideration of the idea to be scrutinized. This study is concerned not merely with the genesis of the theory of functionalism, as its title would have us believe, but with its subsequent career as well. By approaching the concept from its literary sources, by considering the contributions of such diverse critics as Socrates and Sullivan, Aquinas and Alberti, Hogarth and Hamlin, and Bacon and Baumgarten, among many others. De Zurko has assembled a book that will be valuable not only to students of architecture, but also to those in the areas of the fine arts, literature, and aesthetics. Only occasionally does the work suffer from a superficiality that almost inevitably attends upon an eclectic investigation that is avowedly descriptive and not normative in

direction. Inevitably, a wide survey tends to neutralize or dissolve the conflicts on the page of the individual thinker: it is always difficult to unite broadness of scope with contextual depth.

Because many studies of functionalism from Greenough to Le Corbusier have already been completed, De Zurko has chosen to concentrate on the period prior to 1850, while approaching modern materials for tangential illumination. His section on the classical exponents of the term covers familiar primary sources, but it seems unnecessary to rely upon Samuel Butcher's commentary upon Aristotle's theory of art, when Aristotle's own writings, as De Zurko himself admits, elucidate the *Poetics* satisfactorily. His discussions of the theoretic transitions of the concept in the medieval and renaissance periods are somewhat stronger, and he employs good strategy in utilizing Richard Hooker's *Of the Lawes of Ecclesiastical Politie*, in his explication of the analogy between beauty and morality, fitness and use, and its relation to contingent or absolute perfection. The modifications of these aspects of functionalism by Hutcheson, Berkeley, Hume, and other eighteenth-century critics is well-documented, as is the treatment of the interplay of relevant ideas among Soane and his contemporaries. The references to the writings of John Gwilt are especially provocative, since they were virtually the last repository of the Enlightenment tradition in the face of the Gothicism of Ruskin and Pugin.

While British sources receive the burden of emphasis, there are also chapters on comparative developments in France, Italy, and Germany. One regrets the omission of references to the theories of Bodmer and Breitinger, whose intellectual fertilization of those theories of Wolff's which De Zurko discusses placed Zürich in the forefront of eighteenth-century centers of criticism. A synoptic view of early American contributors to the literature of functionalism concludes the study.

De Zurko imparts vitality to the historic dimension of functionalism by relating it to a humanized chain of values. Writers

on the current semantic implications of functionalism will benefit from his tripartite division of theoretical analogizing into the mechanic, the organic, and the moral. It is to the author's credit that he does not regard these categories as rigid entities, but as tools towards the recognition of the integrated doctrines of contemporary practitioners. The index is lengthy; while I have not checked all of the entries, I notice that there are at least five more references to Winckelmann in the text (182, 184, 192, 213, 228) than the one reference (183) given. Moreover, the editor of the important eighteenth-century German periodical *Die Horen* is known as Friedrich, not Johann, Schiller. Yet these are but minor shortcomings of a comprehensive survey.

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H. W. Janson

The Sculpture of Donatello: Incorporating the Notes and Photographs of the late Jenő Lanyi

vol. I. Plates, xviii pp., 472 pl.; vol. II: Critical Catalogue, viii + 260 pp., 65 ill., Princeton: Princeton University Press, 1957. \$40.00

Donatello is one of the greatest artists of any age or medium, and this book lets us see him several times better than we ever have before. This is enough to make it indispensable. It is more than that: beautiful and intelligent.

Every reader will turn first to the plates. Janson has happily followed Lanyi's high standards of presentation. Both monumental statues and relief cycles require many details, and these have been chosen in "natural" views and parts, a model relief from jazzy images, which let the works speak for themselves. They are, of course, the complete works. Only one small question concerns the settings, which sometimes appear and sometimes not, apparently following the extent of text discussion. We could have given up the two views of the Santo altar, in its false 19th

century reconstruction (and very familiar) for one of the Naples tomb, almost never seen, in an alarming state in its semi-abandoned church, and to be studied as to the collaboration with Michelozzo, a point that the author illuminates greatly for other works but not here.

The text has the same tone, with no biography or essay but a very full, rich and original catalogue, exploring the various problems of development, theme, collaboration and technique, and raising and solving a number never brought forward, often excitingly. The author justifies his omission of one more monograph in his introduction, but more through the great value of the form he chooses. Several other choices may be more debatable. We certainly do not need a full list of false attributions, but the omission of lost works is regrettable. Adding nothing to the cost in plates, and little to the text in bulk (in view of their fewness) they would have rounded out our image of the artist. The claim that they appear incidentally in the other discussions is not really justified; e.g., the mentions of the "Dovizia" are fleeting. To have Janson's sharp analytical approach to that unique and bizarre work would have been very useful.

The most difficult question (as the author tells us it was for him) is the printing of the documents, not verbatim but summarized in English. As he says, their full publication would have added to bulk, time and cost. Admitting this, we have to note that the result prevents the text from having the qualities that are so admirable in the plate section, of speaking for itself, of completeness and naturalness. Precisely because they are linguistically difficult, they need objective presentation, so that we do not have to accept the author's reading on faith. One can be bolder in wondering about this, despite the cost factor, since he presents all kinds of "sources" of varying reliability at marked length. Some are useful to his arguments, but others provide little more than history of location, which seems a better place to condense.

Attributions fortunately involve only

minor works or minor parts of large ones. So well situated are we that it is startling to find that the Berlin "Baptist" and the "St. Leonard" have never been demolished in print before; the conclusions here are satisfactory for them and for most other cases. The "Baptist" of the Campanile series will probably be the most controversial rejection. The point that the inscriptions, including Donatello's name, are not autograph, is well argued, but the hypothesis that they were arbitrarily added in 1464 seems out of key with the period and is supported by a really startling series of suggestions. Having removed this document, Janson relates the work to records of a commission to Nanni di Bartolo in 1419-20, because it calls for head and body in two pieces as we have here, and in only one other statue and set of records (which are satisfactorily matched). Yet since both statues and records are incompletely preserved, this is no proof, and as the author says only style will make the case. His argument here concludes that as a work of Donatello the statue would be "a piece of unnecessary ballast which we can well afford to discard." That seems to say that the work must be rejected because it is *like* his other work—an approach not used in other cases. In more detail, it is treated as an echo without development of Donatello's work about 1416. But to say that is to assume, without any argument, that the Baptist is later. Indeed its date is not discussed. And to assume that date is to assume the applicability of the Nanni documents, so that the argument is a circle. If the Baptist might be of 1415 (When Donatello began work on the series) its relation to the 1416 works would be reversed, and the odd inscription perhaps explained too. Here we do not actually have any analysis of style at all. These two independent lapses (on dating and on the circumstances of the inscription) leave the matter open. Fortunately, Janson's detailed analysis does not behave like this elsewhere. The most controversial acceptance will be the Bargello bronze head of a youth, so expressionless after the head of David, its natural counterpart. It does match the

young saints at Padua, who are involved in collaboration. This type of bust would be at least surprising in the 1430's.

That the "David" has homosexual overtones is supported by early anecdotes about Donatello. But the author does not ask why, if it is a matter of personal makeup, this factor appears in no other work. The omission is surprising since in the same section he points out Kaufmann's error in dating the David in years when Donatello made no other works in the same style. There may be a solution: Janson found no convincing antique parallels, but Clark has now offered the Antinous type as a source, so that indirect homosexual qualities would come through classicism. This would also suggest a slightly later date, 1434, the artist's return from Rome and the return of the Medici who, surely, are likely to have owned the work from the start.

Why Donatello went to Padua for a decade in 1443 is the biggest biographical problem. He at once began work there on the Crucifix, but Janson calls this too small an inducement to leave Florence. Properly rejecting older hypotheses, he offers with hesitation the Gattamelata, yet later says correctly that it was hardly projected before 1445. Yet, he says, a big work must be involved to make him abandon "important commissions." These are actually only one, the Cathedral Sacristy doors ordered in 1437. Nothing apparently had been done on them; in 1446 the commission for one was transferred to Luca della Robbia and others, but (a point Janson does not pursue) they also did nothing for years, nor did Donatello with the other one when he returned. I suspect that Donatello actually had little to do when the offer from Padua came, that patrons were not seriously supporting large jobs, and that this applies to other sculptors too, in line with Vespasiano da Bisticci's note on the dearth of work for them, which Janson calls "absurd."

As one of the few evidences of Donatello's personality, we are offered the statement to a patron that the artist may

or may not keep a promise to make a trip because he is "molto intricato." Janson hesitantly offers the translation "tricky, difficult." To me, "tied up, busy" seems more literal and also right for the context. Elsewhere Donatello is called simple and humble. Janson notes generally that the reports are contradictory, but "intricato" seems really to be the only divergent reference, if it can be so claimed. (Again, should we not have texts of documents?)

It is a real pity that a serious review must take 90% of its space to give proper reasons for objections. By pointing out that only the wealth of materials first provided here makes these objections even possible, let me underline my serious conclusion that a good deal over 90% of the text is reliable, and besides, exciting. With its reference-book foundation it happily min- gles new facts and new insights, and we shall not be able to do without it or replace it.

CREIGHTON GILBERT
Indiana University

Leo Bruhns

Tilman Riemenschneider

111 pp., 108 ill. from photographs by Helga Schmidt-Glassner, *Königstein im Taunus: Karl Robert Langewiesche Verlag*, 1956. DM 5.40

A flood of books on Tilman Riemenschneider has been published in recent years, indicating the great popularity of this late medieval German sculptor with the German public of today—a popularity which in the past was enjoyed by such more robust Nuremberg sculptors as Adam Kraft, Veit Stoss, and Peter Vischer rather than by the gentle Würzburg master. The most recent book published in Western Germany is a volume in the cheap and richly illustrated *Bläue Bücher* series, published by Karl Robert Langewiesche Verlag in Königstein in Taunus, a series which helped to make medieval sculpture popular with the German public early in this century through the publication of Wilhelm Pinder's *Deutsche Plastik des Mittelalters*.

The new volume on Tilman Riemenschneider has been written by Leo

Bruhns, the last work of the author; who died quite recently in Rome. Bruhns, who had concerned himself in recent years with the art of Rome, on which he has published a three-volume work, started his scholarly career with a work on Würzburg sculptors which, though the period it treated was post-Riemenschneider, contained also some important contributions correcting the data of Riemenschneider's life, data which Bruhns had extracted from a connoisseur of Würzburg archives, Lockner, who was so busy digging up new evidence that he never got around to publishing his findings. This volume, however, with a text of not much more than 3000 words, cannot delve into any problems concerning Riemenschneider's stylistic development or biography, but has to stick strictly to a general introduction to the master's work and life, which has resulted in an engaging summary, lively because the author's heart is with his subject. The 108 reproductions of the volume, 100 of them full-page, were made from new photographs by Helga Schmidt-Glassner, whom I would rate together with Leo Gundersmann of Würzburg—who contributed six plates—as one of two best interpreters of Riemenschneider's work. She is the wife of the now retired head of the state office for the preservation of monuments in Stuttgart, and not given to the wild dramatic interpretations of medieval sculpture which have become the fashion with many of the younger photographers, who are too fond of the use of flashlights or in too great a hurry to wait for the best natural light. Many of her pictures are excellent through careful exploitation of natural lighting and through refraining from surprising angle shots out of respect for the relief character of these sculptures. The printing in this mass edition does not always do justice to her fine tonality.

The selection includes most of the major works, although in a few cases the derivative rather than the original work has been selected, as in the case of Riemenschneider's Madonnas which are represented by workshop pieces rather than by pieces of the master's hand. A few errors

have crept in: the reliefs of the Last Communion and Burial of St. Magdalene are still in the parish church at Münnsterstadt and not in the Bavarian National Museum in Munich, and the Feast in the House of Simon in this museum should have been indicated as being on loan from the Bollert Collection. Some of the dates need correction: the fragment from an altarpiece of the Holy Clan at Harburg is not about 1490, although not from Riemenschneider's latest years as Winzinger proposed, who has presented a convincing reconstruction of the altarpiece to which it belongs in *Das Münster*, IV (1951), 129-137. The group of Mary and her companions under the cross, also at Harburg and also dated about 1490, belonged to an altarpiece carved by Riemenschneider for the abbey church at Wiblingen when he was an assistant in an Ulm workshop in the early 1480's. These corrections, however, are entirely minor considering the sound information offered throughout the volume. In earlier volumes of the *Blaue Bücher*, bibliographies had been added to guide the reader to further study. The new picture-hungry public for which these volumes are now produced evidently does not demand this any more.

JUSTUS BIER
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Marie Mauquoy-Hendrix

L'Iconographie d'Antoine van Dyck: Catalogue raisonné

2 vols., 383 pp., 118 pl., 350 fig., Brussels: Académie Royale de Belgique, Classe des Beaux-Arts, Mémoires, tome IX, 1956. B.Fr. 800

Mme. Mauquoy-Hendrix, Conservateur of the Printroom at the Royal Library, Brussels, in these volumes embodies researches begun as early as 1935 toward a new catalogue raisonné of Van Dyck's Iconography. The enterprise does not require her modest words of justification. Wibiral's catalogue of 1877 has for many years been both unobtainable and has revealed more and more lacunae, while neither Dutuit, Hind, nor Hollstein could, within the scope they had set themselves, achieve the merits of the

present work.

The volume of text contains, first, an introduction that points out—that it does no more than that—some of the problems encountered in the search for the models of the prints and in the attempt to establish even a rudimentary chronology. For example, none of the one hundred portraits in the first edition bears a reliable date. Here, much research and speculation remain to be done, even though most of both are likely to prove futile for lack of documentary evidence. Yet how much we should like to know, especially where we may assume a drawing or painting from life as the model for the printed portrait, where and when sitter and artist had met. We might thus arrive at some new clues to Van Dyck's movements during the Italian journey and the 1630's. It would be equally desirable to have greater clarity about the method by which and the extent to which the artist selected models from existing, earlier sources, whether his own or works by other masters; in this way clearer knowledge of the genesis of the *Iconography* might be obtained.

The second chapter is given to an analysis of the etchings that have been attributed to Van Dyck himself. Since his splendid contribution to the history of etching is to be assessed by his first states for the *Iconography*, it is crucial to determine their exact number. There is, however, again a dearth of source material. No testimony of documentary value exists as to the artist's achievements as an etcher except for a few lines in Evelyn's *Sculptura* (1662) and the inscriptions on the actual etchings. These the author finds reasonably reliable. In assembling Van Dyck's etched *oeuvre*, stylistic criticism thus remains the chief tool, and in handling it Mme. Manquoy-Hendrix once again shows conscientiousness and a fresh eye. Her group of fifteen autograph portraits (plus *Ecce Homo*, *Titian's Mistress*, and *Pb. le Roy*) comprises only traditionally accepted ones, but she does eliminate *A. Cornelissen*, *A. Triest*, and *J. Waverius*. She further rejects some accretions of the

nineteenth century, and most print amateurs will probably agree with her analyses, just as they will be grateful for the paragraph describing the three most subtle among the many copies after the original etchings.

The third chapter contains a detailed account of every edition of the *Iconography* from M. van den Enden's (about 1636-41) to Arkstee and Merkus's (1759) and beyond. The author points out that the autograph etchings were not originally issued as a set. The fourth chapter discusses the states; the fifth, the startlingly numerous types of falsifications, of which the collector will not always find it easy to beware. A very extensive account of all the watermarks found in *Iconography* prints follows, illustrated by 350 tracings in the volume of plates. Lastly, there is the Catalogue. As her "Liste des collections citées" shows, Mme. Mauquoy-Hendrix considered the holdings of more than seventy, the largest as well as less well-known ones, both public and private, and on both sides of the Atlantic. In her 201 entries she wisely retained Wibral's order, which was arbitrary but as good as any. However, the number of states has now increased considerably over those that Wibral knew, and his descriptions have been corrected or elaborated in countless cases. For every state, moreover, references are given to collections wherein examples may be found. The arrangement of the entries is clear and spacious; various typefaces facilitate reading and finding; several helpful indices conclude the book; the paper is of good, durable quality; but the volume requires more permanent rebinding.

The 118 collotypes in the volume of plates will for a long time remain the largest and most reliable set of reproductions after the *Iconography*. There has been no retouching; enlarged details are given in certain cases to aid identification. The models were chosen not for beauty but for usefulness and with a view to making known more unusual or little-known impressions. This method of selection should indeed please the readers for

whom the work is intended. But why, they may ask, were the plates supplied loose in a flimsy receptacle that will also have to be replaced with a sturdier one? Was it impossible to secure for this fairly costly work a fully satisfactory outward form?

The awesome precision and comprehensiveness of Mme. Mauquoy-Hendricx's scholarship are worthy of highest praise. Despite her invitation to correct and amplify her labors, this catalogue is unlikely to date perceptibly for many decades to come. Still, she has not addressed herself to all the questions that may be asked about the *Iconography*. In this respect one may hope her achievement will soon be supplemented. Although she was so intimately concerned with the prints for many a year, Mme. Mauquoy-Hendricx regrettably did not feel qualified to pronounce on the "thorny" but essential problem of the preparatory stages. Terming this a "travail de Titan" she sets it aside in the introduction, not even listing the generally accepted drawings and paintings, let alone the doubtful ones or the grisailles. Even an impartial checklist, however, would have been welcome. Whether final or not, her views should certainly have been improvements over M. Delacrè's rambling compilations of 1932 and 1934, which attest to the author's enthusiasm rather than to his critical acumen.

Another chapter that one had hoped to find in the book remains to be written: The iconography of the *Iconography*. There are some valuable remarks in Hind's essay and elsewhere in the literature on Van Dyck (they might have been collated here for convenient reference). But not nearly all has been said about either Van Dyck's more immediate predecessors or the larger context of the visual and literary "viri illustri" cycles to satisfy the wonder stirred by so ambitious and popular a scheme. Further speculation about the reasons for individual selections and the proportion within Van Dyck's initial series among the various types of "viri principes" (which is called "très peu

logique") perhaps also would have been in order. The *Iconography* thus still awaits the services both of the connoisseur of pencil and brush and of the historian.

On the other hand, the technical data of the *Iconography* are now superbly recorded, and the author deserves the gratitude of every amateur for her toil. She may rest confident that her catalogue will for all practical purposes be the definitive one. In the future, *Iconography* prints should be classified according to "M.-H.", and the two volumes should rest on the reference shelves of every print cabinet.

HORST VEY

Wallraf-Richartz Museum, Cologne

Heinrich Kreisel

The Castles of Ludwig II of Bavaria, tr. Margaret D. Senft-Howie

87 pp., 93 ill., 6 plans, Darmstadt: Franz Schneekluth Verlag, n.d. DM 14.80

In the foothills of the Bavarian Alps with the snow-covered ground glittering in the moonlight and the great firs of the forest weighted down with their icy coating, Ludwig II, King of Bavaria, clad in blue velvet faced with ermine, raced through the midnight in a gilded sleigh drawn by six dapple-gray horses. Be-wigged outriders carrying torches cleared the roads, and the peasants, forbidden to peer through their windows, huddled under their featherbeds.

These and many other strange events are recorded in this book on the palaces and castles of Ludwig II. The German version of the book has become a favorite of the stream of tourists who visit these sites year in and year out. They have turned what were called the insane dreams of the king, on which he was thought to have squandered fortunes, into a profitable business.

The German version of Kreisel's book, the first appraisal of the artistic value of these creations, has never been reviewed, probably because to students of art in Germany, Ludwig's palaces, like the rest of the representative buildings erected between 1870 and the end of the nineties, are generally regarded as monstrosities.

For this reason, almost no building of the period has been put on the list of protected monuments. This recently published English version of the book invites an interesting comparison with the state of affairs in our country. In this connection it is rewarding to peruse an essay which Kreisel wrote on the lack of protection of monuments built within the last hundred years (*Deutsche Kunst und Denkmalpflege*, 1957, pp. 82-87). The author is an expert on the subject since he has been in charge of Bavarian palaces for many years and now has the care of all "monuments" in Bavaria.

All existing documentary evidence concerning Ludwig's buildings was placed at the disposal of the author who was also able to interview a number of the architects and craftsmen who had worked for the king. Thus Kreisel gives a thorough report on the planning and building of Linderhof (reminiscent of Louis XIV), of Herrenchiemsee (modelled on Versailles), of Neuschwanstein (reconstruction of a medieval castle) and of a number of other buildings in the medieval, Oriental, Byzantine and Chinese styles, though these latter never got much beyond the planning stage.

To make more comprehensible Ludwig's fantastic ideas, Kreisel recalls a number of facts and incidents not usually taken into consideration in passing judgment on the king's creations. Much of Ludwig's inspiration came from his strong mystical beliefs and the conviction that he was a reincarnation of the Roi Soleil, and spiritual heir to the Bourbons. His great grandfather had commanded a French regiment; his grandfather, Ludwig I, was a godchild of Louis XIV, and his own name he owed to the Bourbons. In addition, Wagner and his music had an enormous fascination for Ludwig and undoubtedly Tannhäuser, Tristan and the Nibelungen increased his romantic sentiments of medieval chivalry and mythical fancies. Too, it should be remembered that Ludwig's father, Max II, had reconstructed the castle of Hohenschwangau and decorated it with murals of the great

sagas of the past, and in his youth, Ludwig's bedroom in the castle was decorated with the story of Rinaldo and Armida; the royal bathroom was hewn out of rock, lighted by a red light and closed by a stone slab which only the initiated knew how to release.

Such antecedents are essential in order to understand the background and motives of Ludwig's activities. A Moorish pavilion in the park at Linderhof may strike us as strange, but Ludwig purchased this fashionable item at the World's Fair in Paris in 1867. Since most of such horrors exhibited at the early World's Fairs have disappeared, we are surprised when we come across a lone survivor.

Certainly Ludwig's taste was no worse than that of his most illustrious contemporaries—the furniture at Herrenchiemsee competes, and not unfavorably, with imperial commands executed at Sévres or malachite vases presented by the Russian tsars. Unquestionably Ludwig was as much a connoisseur of the Grand Siècle as anyone could be in his day. His notes, written on the plans for his palaces, show that he was quite able to discern between good and bad. The lack of taste we feel today when with growing tension and impatience we walk through the suites of Herrenchiemsee, cannot be considered a responsibility of the king; the palace merely shows the taste of his day elevated to truly royal dimensions.

Concerning the interior decoration of his palaces—and that is what interested him most—it was not Ludwig's intention to copy. True, he sent his craftsmen to Paris and Versailles to study French patterns, but he gave them a free hand and permitted them to fashion their creations using familiar motifs from the rich artistic past of Bavarian and Franconian Rococo. Indeed much of the skill and adroitness which the designers and artisans showed in their work, stemmed from qualities inherent in the Bavarian people, such as a sense of color and keen imagination in the designing of ornaments, so profusely shown in 18th century Bavarian churches. It was said of one of these designers that

the ornaments on his draftboard flowed from his pen as if he were driven by witchcraft.

Apart from this tradition, many of Ludwig's craftsmen who were sent to Paris at the time of Louis Philippe became acquainted with French workmanship that was still steeped in the glory of the past century. Frequently the interiors of the palaces were created from sketches done by painters, some by stage designers who knew how to create illusions without aping the past. The artisans who carried out such designs had to transpose them into reality—a process much like that of the 18th century when a finished interior represented a "Gesamtkunstwerk." Unfortunately, of course, the result was not the same. In combining elements of decoration in carving and gilding, in the selection of material, in the too easy access to pattern books and photographs, machine tools and academic learning, much of the brilliance of eye and spirit was lost. Thus the Rococo of Ludwig's day, despite all the bravura and enthusiasm of the workmen, fails, and so disappoints us. But it is representative of its day and time. In the relentless, voluptuous ornamentation, full of plasticity and naturalism, there are elements astonishingly related to the overpowering, insistent orchestration of Wagner's music. In the Ludwig style, as in Wagner's music, there is much that is a characteristic of a period freighted with bombast and overbearing, of baseless assurance and false sentiment.

Still we must concede that there are hidden charms as well as grandiose aspects to be found, such as the gardens at Linderhof or the architectural layout of Neuschwanstein with its commanding views. Kreisel tells us that a prominent museum director demanded that Ludwig's palaces be closed to the public lest it be demoralized by such bad taste. Fortunately this was not done. While it is not always easy to accept our father's or our grandfather's taste, the royal heritage makes understandable the spirit of the time about which we often know too little.

Surely it would have been a great loss

to have been deprived of this link in a tradition connecting us with the past and other even greater periods. In Germany this lesson has not been understood too well, but in this country it has met with somewhat keener interest, though not enough since only recently in spite of much resistance, the Harold Wheeler house in Bridgeport, Connecticut, is in danger of demolition, and a tremendous, though eventually successful, fight against indifference had to be waged to save the Robie House.

Kreisel's book, fully annotated and splendidly illustrated, makes good and extremely stimulating reading.

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Gualtieri di San Lazzaro

Klee: A Study of His Life and Work, tr.
Stuart Hood

304 pp., 393 ill. (79 in color), New York:
Frederick A. Praeger, 1957. \$5.75

A great number of books illustrating the art of Paul Klee have appeared since the painter died in 1940. These and the more recent biographical and critical studies are evidence of the fascination many have come to feel for the artist whose quiet self-preoccupation and methodical program of self-realization are now a matter of legend. Towards 1939 or 1940 the modest and secretive Klee began to emerge from the ranks of modern painters as a culture hero of great authority and as an exemplar of the obsessed 20th century artist. In this role, he has, for many of us, even superseded the restless and prolific Picasso. Yet there are ironies and paradoxes, not only in the public admiration for Klee's notable secretiveness, but in the strange blend of introversion and ambition, withdrawal and self-assertion that characterize Klee's actual career as an artist. Despite the mounting and often illuminating literature on Klee, it still remains for someone to explore these paradoxes.

The most recent monograph on Klee, by Gualtieri di San Lazzaro, is an ingratia-

ing review of the artist's personal history, artistic indebtednesses, aesthetic theory and pedagogical method. On every page, tastefully interlaced with the text, are illustrations of Klee's drawings and paintings, the latter usually in color. It is an attractive book and quite pleasant to read, the more difficult theoretical sections alternating with vivid biographical episode. The author makes no secret of his reliance upon the preceding literature on Klee, and there are long passages of well chosen quotation. M. San Lazzaro is the editor of a Parisian review of modern art, and his approach to his subject is essentially that of a journalist with a gift for fluent synthesis and a habit of relaxed cosmopolitan enthusiasm.

Werner Haftmann's *The Mind and Work of Paul Klee* (1954) is a much fuller presentation of Klee the thinker and theoretician, but suffers in its neglect of psychological considerations. San Lazzaro shows considerable sensitivity to Klee's personality and is refreshingly free of excessive awe before each and every verbal formulation and pronouncement made by the painter. Yet his book is somewhat disappointing in that it does not attempt to illuminate Klee's art and ideas through a sustained analysis of the relation of his character and early experience of life to his development and career as an artist. Following Grohmann, whose monumental *Paul Klee* likewise appeared in 1954, San Lazzaro traces the sequence of Klee's style-periods, but does not approach particular works very closely. However, the intimate presentation of the illustrations is effective as a concrete visual counterpoint to the formalistic commentary.

Although the author leaves relatively untapped the iconographic gold mine of Klee's work, he does note the significance of certain recurrent symbols and favored qualities of light in connection with Klee's travel experiences, e.g., the Southern moon, the Mussulman crescent, the Biblical star, the submarine tones of the Naples Aquarium. In addition, the book gives a fundamentally sound impression of the nature of Klee's motivation and in-

spiration. His highly self-conscious concern with "mastering life" and his Proustian absorption in the poetry of recollection is underscored by San Lazzaro in suggestive passages such as the following:

In the spring of 1901, he felt he could lay down a guiding principle for his life: "First of all, the art of living; then as my ideal profession, poetry and philosophy, and as my real profession, plastic art . . ."

To him the most important thing in Italy [journey of 1901-02] was his own reactions. This does not mean to say that he did not allow himself to be carried away by enthusiasm, but immediately afterwards he noted the effects which that enthusiasm had produced in his mind. Paul Klee was interested principally in Paul Klee and the flowering of his own personality— . . .

Unlike Picasso, Klee never exploited his own sensations immediately. He allowed them to mature slowly within himself.

A fish in an aquarium, . . . a bird in a cage, a man shut up in a room . . . —all Klee's poetry lies in magic limitations of this kind, what we might call the enchantment of acclimatization.

Although sometimes [while still in his twenties] he had to admit that his work was not going well, at other times he unhesitatingly stated that he had succeeded in forcing nature to conform to his style. "Everything becomes Klee," he said.

He read a good deal. . . . Reading was like a fever; but he kept his finger on his pulse.

It was during the course of this long search for himself that he elaborated his complex theories.

[In the illustrations to *Candide*, produced in 1911] he suddenly rediscovered a childish freedom. Naturally his childishness had been long pondered, as he hastens to demonstrate with weighty arguments.

On that warm Easter evening [1914, in Tunisia] everything that had struck him in the last few days . . . came to life again in his mind like a fairy-tale. . . . In short, that evening Klee discovered his true vein of poetry. . . . In his haste [returning to Berne] there was, above all, fear of losing by the way that treasure of images and sensations which he wished to bring home intact.

The war cut Klee off from the outside world and forced him to take refuge in himself. . . . In a happy world there is a pleasure in looking around one; but in a world full of moral and material ruin the only comfort lies in memories of days lived intensely.

. . . fragile pines and fanatic moons—these almost indestructible symbols of his period of happiness.

These excerpts are taken from the first half of the book. The second half sketches the remainder of Klee's life, but here the emphasis shifts from his experience of life to his theory of art and its relevance to an appreciation of his work. For me, the author's handling of the art is less interesting than his treatment of the artist. Even so, the latter part of the book is enlivened by some extremely interesting quotations of statements by others about Klee's art, his thought, and his teaching.

Following the main text are sixty pages of reference convenience, including a reasonably detailed biographical chronology, a catalogue of principal works with miniature reproductions, an excellent bibliography, and an index of persons. All in all a useful book as well as an appealing one.

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Alexander Eliot

Three Hundred Years of American Painting,
int. by John Walker

x + 318 pp., 250 color ill., New York: Time,
1957. \$13.50

Mr. Alexander Eliot, art editor of TIME magazine, has written a book about

America's discovery of America in the 1950s. It is called *Three Hundred Years of American Painting*. But anyone familiar with the chauvinistic homiletics of the Luce publications might expect this particular marriage of art and destiny for which the author has acted as broker. The jacket blurb, in fact, announces that "This is more than a book about painting, more than a book about painters. It is a book about America, seen fresh and whole." More, it is an attempt to show how American art has contributed to the fulfillment of America's destiny. He has done this by reprocessing the American Dream which, having survived the depression and endured World War II by diluting its orthodoxy to the level of the lyrics of Irving Berlin, has arisen in the 1950s as the essential but variously interpreted theology of a reaction that includes Toryism at one end and, though it would die at the thought, the "beat generation" with its Whitmanesque prosody at the other. Mr. Eliot's position is an offshoot of the conservative view, to which he stands in relation as does an Eisenhower liberal to an old-line Republican. Consequently, he is faced with the problem of reconciling an emerging class consciousness with the egalitarian ideals of the American Dream and of combining progress with gentility. Culture in America receives a kind of prototypical amnesty as a result. For instance, Art, respectability's indigent son, was, it seems, never really prodigal at all. Along with a group of carefully selected eggheads (See TIME, June 11, 1956, "America and the Intellectual: The Reconciliation."), artists, just as carefully selected, can come home. The concession has been made possible by the fact that Art is, or was, traditionally a sign of status. America has become a nation in search of manners, and the acceptance of Art would infer the aristocratic values in the service of which the earliest styles flourished.

They flourished, of course, under the system of patronage by the nobility, or the royal court, and the priestly class, whose aesthetic sense and acquisitive instincts chose Art as a sign of their status

and power. In addition they wanted objects and images to assure them immortality. This book itself, being neither history, criticism or belles-lettres but rather something more like the yearbook of a graduating class, is a response to psychological and social requirements present along similar lines in the American environment. But the volume is lavish without being elegant, loud rather than lyrical, quantitative (250 [!] color plates, most of which can't really be depended upon) rather than sumptuous. If in America patronage has been reduced to the idea of America itself, the artist's withdrawal from this dream to a more personal one is justified if only on the grounds of survival.

But perhaps this is only a local version of something deeper and much more complex. It is no accident that Western civilization today is so frequently compared to the declining Roman Empire. But one must realize that America has produced no genuine aristocracy and it seems unlikely that it shall produce full-scale decadence. If the vision of America is to fail it will more likely evaporate than end in revolution. Many of its artists are on the verge of demonstrating the proposition. Meanwhile, respectable America has concluded that businessmen are also gentlemen, and so we still remain closer to the Puritans than the real courtly style that seems so desirable.

The irony, then, that marks this text is the irony of a culture trapped by its own idealism into insisting that progress is freedom. The aesthetic error that follows from this necessity proves that this new "acceptance" of art is largely undesirable. For instance, when Mr. Eliot chooses Edward Hopper, an exceedingly fine painter, as a kind of object lesson for American painters, he has chosen the final and deepest irony for himself. For when Mr. Hopper speaks of the importance of "the sense of going on," he does not mean the same thing as Mr. Eliot's final dithyramb: "For change and progress are the stuff of life, especially in America. And life itself, especially in America, is the heart and

soul of painting." Rather "the sense of going on" is the metaphysical apprehension that Mr. Hopper paints into his pictures. It is the fundamental thought that provides the tension between the particular and the abstract in Mr. Hopper's awareness.

The reappropriation of an industrial, secular ethic in what is essentially an attempt to be metaphysical both about America and its art leads to a consistent misapplication of theory by the author. Mr. Eliot has a literary-minded eye for the dramatic in a painting which surpasses his conventional understanding of pictorial structure; but one is finally overwhelmed by the flaw in his reasoning which turns his uncommon aspiration into common sensibility. The resulting distortion is immediately evident in a glance at the table of contents. Part One is entitled "The Making of the Dream." The Prologue is headed "The American Vision," and the first American painters, a number of whom are anonymous, are called "The Pioneers." There are also such chapters as "Artists On Horseback," "The People's Choice," "Painters of People," "From The Heartland," "The Melting Pot," "Troubled Years," "Northwest Passage," all developing a correspondence between art and an expanding nation that pleases the popular imagination, but which would offend the social scientist, the critic, the historian—and the artist. The odyssey is finally concluded with a chapter on "The Realist Tradition." If the common enemy today is communism, this is certainly and ironically fighting fire with fire.

Mr. Eliot has managed to include, or at least gives the impression of so doing, virtually every American artist worth considering, plus a few untalented ones to support his sociological premises. The most serious omissions I was able to discover were Bradley Walker Tomlin, Ralston Crawford and Niles Spencer. Another reviewer supplies the name of Alfred Maurer. But a third-rate modern like John Ferren is included for what appears to be the innuendo value of a stupid remark made about his work by one of Ferren's

admirers. His sociologically-inspired groupings are sometimes informative, however, as in the case of his inclusion of the German artist, Max Beckmann, in the chapter, "The Melting Pot." Beckmann came to America after World War II and died in 1950. His inclusion is presumably justified on the grounds of influence. "Before his death in 1950, Beckmann was to paint more than a hundred canvases for American collections, and imbue at least that many art students with his own explosive mixture of vigor and wonderment." Why Beckmann and not Mondrian, or Max Ernst or even Marcel Duchamp? One possible explanation lies in Mr. Eliot's attitude toward art and the artist, best brought out in characteristic comment. The text is punctuated by such remarks to the effect that Charles Willson Peale was "a far bigger man" than Copley and West (two of America's earliest expatriate artists). Also, "A nonconformist John James Audubon certainly was, and every inch a man." Gilbert Stuart is described as "a big sloppy man." Of America's 18th century artists, Mr. Eliot observes that "They aspired to be not mere craftsmen but whole men, and many of them played heroic roles outside their studios." And finally, "Compared with Catlin [who] wandered the Great Plains all alone on a horse named Charley. . . . Alfred Jacob Miller was more of an artist and less of a man." In other words, Beckmann with his "explosive mixture of vigor and wonderment" was more of man than, say, Mondrian.

Mr. Eliot's hero-worship reveals, as does the book itself, the extent to which new needs characterize the prevailing American sensibility. And his approach to American painting is, in fact, a symptomatic solution. By appending the weight of the American Dream to a sociology of American art, Mr. Eliot, in the process of secularizing the idea of destiny, has sought to extract from the development of American art a moral, which he then proceeds to place at its beginning. His conclusion that realism is the mainstream of the American style, then, is a matter of moral

principle that is almost totally ignorant of any sociology of artistic style. He has, in other words, dogmatized the American Dream.

In a recent issue of *The American Scholar* (Spring, 1958), Oscar Mandel, in an article entitled "Nobility and the United States," calls for "a return to the idealizing function of art." On the surface, it would appear that this is Mr. Eliot's credo also. But Mr. Mandel has the audacity to state: "The want of feeling for aristocracy, among the rich as well as the poor, among the intelligentsia and among artists, constitutes the most signal failure of the American spirit." But the idealizing function of art for Mr. Eliot is circumscribed by America's "manifest destiny." This amounts to an attempt to raise provincialism to the level of ideology. In this scheme artists would be propagandists and its leader a dictator.

SIDNEY TILLIM
New York

Bernice and Mel Strawn

New Lines: A Portfolio of Drawings

26 loose leaf plates, Kalamazoo, Michigan:
Sequoia Press, 1957. \$5.25

This portfolio of well-made reproductions of the authors' own drawings is published on the ground that much of the exciting activity in drawing which goes on in college art departments as well as elsewhere is "lost" because there is no tradition of publication for contemporary work in this country. Mel Strawn teaches at Michigan State. It is quite true that college art departments are now *loci* of a remarkable quality and quantity of artistic output, and this is a wonderful contrast to the days when such departments were often refuges for unsuccessful artists; the artist-in-residence scheme of the 'thirties has paid off superbly. More power to the colleges.

But it is doubtful that the "loss" of much of the current activity is grave, even more doubtful that this "loss" should be taken too seriously; the learning and the learners themselves are the products of

such activity, and the apparent products, the drawings and paintings, sculpture and prints and pots, are in most cases by-products; the faculty usually are well able to take care of themselves and of their own true products. Furthermore, it is now so comparatively easy to secure exhibition for the work of old and young almost anywhere in the country, and particularly in a college town, that one is inclined to call such an effort as the Strawns' a work of supererogation. They have presented their own work modestly and decently, and one doubts that they can do better than break even on the publication; so that it should probably be viewed as an idealistic rather than as an aggrandizing effort. Yet would

one not rather spend the small sum of money involved on one original work at the same sound standard level of accomplishment? This reviewer has occasionally bought for five to fifteen dollars excellent drawings from regional shows and competitions and from college exhibitions. Some of them have "stuck to his slats" very well.

The drawings reproduced offer a wide variety of media, from Chinese brush-and-ink through pencil, gouache, and a few trick offsets, to wet cement; the iconology, if one may say so, is equally broad, dealing with all current preoccupations.

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